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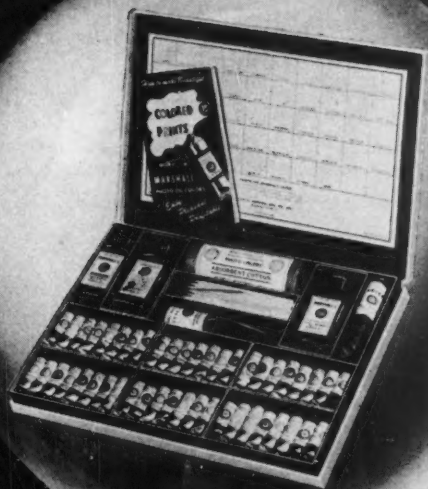


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Herbert C. McKay, FRPS
Hans Kaden, FPSA, FRPS
Andrew F. Henninger
John Nichols
Carlyle F. Trevelyan, APSA, ACL
Victor H. Scales, Hon. PSA
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OUR DECEMBER COVER

Walter Sarff, able New York photographer, is responsible for this month's cover, an abstract interpretation of pretty Paule von Hoke garnered with holiday trappings. There are more Sarff shots in the Christmas story starting on page 15.



ARTICLES

Photograph Your Christmas	15
Expand Your Interests for Better Photography by William Grand	20
Award Winners: Graphic Graflex Contest	22
The Coated Lens and T-Stops by Dr. I. Clyde Cornog	25
Fritz Neugass—A Portfolio	27
A "Different" Exhibition by Jules Arons	35
Methods of Sky Control by Hans Kaden	38
Young Photographers I: Larry Silverstein	45
Lighting for Still Lives by John Nichols	70

DEPARTMENTS



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Editorial	4
Notes from a Laboratory, Herbert C. McKay	6
Speedlight, Andrew F. Henninger	10
Positive and Negative	12
Let's Make Movies, Carlyle F. Trevelyan	50
Pop Sez, Franklin I. Jordan	57
Monthly Print Competition	61
For Members Only, Victor H. Scales	64
Notes and News	66
Salon Calendar	80

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EDITORIAL

I commented in this space last month about the millions of dollars spent annually by vacationists on film and cameras, and, of course, there are the additional billions spent at other times of the year. But the dollar volume is not the important part of the story.

The important part cannot be measured, it is the satisfactions from a growing album of pictures that remain a treasured record down the years.

We bring this up as we approach the Christmas season to remind our readers that a camera makes the perfect gift—particularly for youngsters. There can be no better hobby for the exploring teens, and the record of friends and events will make a cherished memory for later years. I wish I had a complete photographic record of my own high school days.

Such a gift does not represent a major investment, either. There are many models of inexpensive cameras, many of them with built-in flash which enables their owners to have a pictorial record of parties and other events. These simpler cameras are probably better as a first camera than are the more expensive and more complicated models. I have seen many persons bewildered and discouraged when trying to operate a camera with too many adjustments, requiring knowledge about the mechanics of photography which they had not yet acquired.

A simple camera will produce pictures which the beginner will regard as acceptable. When his critical abilities improve he will realize that better pictures are possible and either improve his technique, go to a better camera or both.

I have seen a lot of Christmas merchandise which did not impress me as being particularly good value—to anyone but the seller. The inexpensive cameras made by reputable firms are usually quite worth their purchase price. Selecting a present for an adolescent with changing interests and gradually broadening mind is difficult sometimes. No matter what his other interests are or what they become, a camera will fit into almost any of them.

We recently received a letter from a librarian who inquired for the benefit of one of her book-borrowers whether it would be legal for this individual, a "Sunday painter," to exhibit an oil he had copied from an illustration in an *AMERICAN ANNUAL*.

It would seem to us that there is more than a legal angle involved. Many hobbyist painters do practice work from photographs (not a very good method of instruction, I feel). While this may be a technical infringement of the copyright—and that, of course, is a question for an attorney to answer—there probably would not be a case in a thousand which resulted in a law suit.

But what would the painter say if a photographer copied an oil painting and entered it as his own work in a salon? Of course, it would immediately be rejected by any jury, but would the painter consider that the photographer was operating in an ethical manner? Even the hobbyist should feel that he should not claim as his own what is partly the work of another man. In this particular case, the creative vision is 100 percent that of the photographer and the painter apparently merely reproduced the original photograph in the same way we would copy one of his paintings.

Actually, what is unsatisfactory about such situations is the effect on the copier. By reproducing the creative vision of the original artist he is slowing down his own learning. He will be better off in the long run if he goes out and paints what he himself sees. This may result in some pretty poor paintings for a while, but if he has any ability this will bring it out.

The same goes for photographic copy-cats. When one picture seems to enjoy salon success, there are a hundred poor imitations of it making the rounds. In one camera club where I gave several print-critiques, one of the camera club members frequently would show prints which imitated as closely as possible pictures which had won national prizes. And he was always hurt when I panned them.

Let's be ourselves.

George B. Wright



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Notes From A Laboratory

By Herbert C. McKay

THE ART OF PHOTOGRAPHY

Is photography one of the fine arts? The answer is unquestionably "yes," despite the many arguments to the contrary, but unquestionably the answer demands qualification.

Painting is a fine art. Few people would question that fact. Yet that does not make a house painter an artist; in fact, it doesn't even make a billboard illustrator an artist. So the first factor must be recognized. When we speak of "photography" we must refer to the complete process of making a photograph, not simply the physical and chemical processes involved. This then points to the fact that actually "photography" is dual in nature. First the purely technical aspects make photography a medium and the esthetic value of the product something to be evaluated according to its merits. Second we have in "photography" all the elements to be found in any graphic art except for the nature of the medium.

As this is somewhat confusing let me state it this way. Art is (in the graphic field) the production of a picture which has certain elements of excellence. Thus art is all embracing and when we speak of painting or etching or photography we are placing emphasis upon the purely physical characteristics of the medium employed. It should be obvious that the mere employment of any one of these media does not constitute artistic creation.

A century ago the education of a "gentlewoman" naturally included painting, and pictures of more or less value were turned out by the million. Surely no one will insist that these were works of art! Yet they were produced by the technique of a recognized and respected art. They were in fact the prototype of the millions of snapshots made today by photographers who dote upon being called "camera artists."

Any artist is necessarily interested in his medium and recognized artists can and do have very lively discussions regarding the superior virtues of their various media. But such discussion is technical and of only secondary interest to those who see the finished work. To the lay spectator the work of art is simply a picture. The degree to which it pleases one is determined by

one's appreciation of art and the degree to which that individual picture arouses some distinct emotional reaction.

And there we have the key to the whole problem. A work of art is a tangible representation of an intangible thing, an emotion or group of emotions. That also tells us why works of art are produced only by a certain type of mentality, because to render an emotional experience in tangible form demands the ability to analyze, as well as a lively imagination to make possible the incarnation of the analysis.

We must also realize that the word "art" has been excessively degraded in recent years. No one who understands the true meaning could possibly apply the term to magazine and advertisement illustrations. But the men and women who produce these pictures are widely and officially known as artists. If the word art is used in this sense, then one should feel free to give the same name to every exhibitor in a recognized photographic salon. But the imitation of a regrettable abuse proves nothing.

To discuss this question we must have a definition. The dictionary supplies one which is as admirable as it is brief, namely, "The embodiment of beautiful thought in sensuous forms." No better slogan could be devised, as this contains every element of the finest art.

Note that the subject is not an object but a *thought*; not an ugly thought but a *beautiful* one. The embodiment is not simply in tangible form but in *sensuous* form. Now what kind of beautiful thoughts can be given sensuous form? Those which we call "emotions." True pictorial art is the imprisonment of an emotional reaction within the bounds of a picture.

Such a definition does not demand that the picture appeal to everyone, although we do usually limit the term "masterpiece" to a work of art which, and I quote, "has claimed the admiration of the majority of the civilized world for a period of not less than five hundred years!"

Why the five centuries of time? Simply because much of the work which we call art is valued by us because of its topical association. Note, for example, the picture

of raising the flag upon a Pacific isle, which is not too different from the well known "Spirit of Seventy-six." Let 500 years pass and neither will be recognized as more than quaint examples of folk art. We value them because of their association.

There are huge battle scenes portrayed in our public buildings in Washington, but can we call them art? If so, the same applies to many of our photographic reproductions. The question is, how many of these will continue to command admiration when the emotional associations have disappeared? This kind of art has extrinsic emotional appeal. We have to know certain things about the subject before we admire it. On the contrary a great work of art has an intrinsic emotional value which is inseparable from the picture and which is divined in one form or another by all those who have the ability to respond to pictures.

If we apply the strictest definition to photography, there is no photographic fine art and cannot be until the year 2439 shall have passed. If we are somewhat more lenient and afford photography the same courtesies given to the other arts and give recognition to contemporary art, then we must say that photography is *potentially* worthy of the definition. If we follow common practice and call every sign painter and layout man an artist then half the commercial photographers in the country are artists.

But let's be sensible and stick to the dictionary definition; the one usually accepted by those who do appreciate art. Let us confine the word "picture" to those reproductions which have some obvious charm which has nothing to do with the specific individuality of the subject. For example, you admire pictures of the babies in your family because you recognize them. But you admire the picture of a baby upon a magazine cover because it has a certain suggestion of the charm which all babies have regardless of their individuality.

Such pictures begin to take on some of the superficial value of true art, but tend to be too sentimental. That is, their emotion content is light and superficial. There is nothing wrong about sentimentality except that when it grows too great one has a feeling that the response has been offered as a duty rather than as a result of deep feeling. You are supposed to admire baby pictures, so you do—yes and often the feeling is consciously sincere. So easily do we deceive ourselves.

Carry this further and introduce into a picture of a scene which may (or may not) be commonplace, an emotional quality which strikes a spectator with the force of a physical blow. Now you are entering the realm of art. But this is not as easy as it may seem.

Can you give a convincing description of such things as the Kasbah at Marrakech

(Continued on page 8)

CHRISTMAS FILM RELEASED

Almanac Films, Inc., of New York, announces the release of a new Christmas cartoon in color.

Called *Snowman in July*, the 375-foot film tells the story of a Christmas night snowman who comes to life. Because he is so enthusiastic about the business of living, he wants to see every aspect of the world about him—especially the fields, flowers and animals of July. As the seasons change he hibernates in a refrigerator until summer, then gaily dances in his new-found world of color until, inevitably, the sun melts him away.

In both Kodachrome and black-and-white, prints will be available from photographic dealers and film libraries.

FOUR FILMSTRIP SERIES FOR ELEMENTARY GRADES

Growing Up, *Exploring Canada*, *How Colonial America Began* and *Looking at the Earth We Live On* are titles of four new filmstrip series designed for elementary grades and released by the Popular Science Publishing Co., of New York.

All of the series, pre-tested by curriculum experts, penetrate important areas of a social studies curriculum, and thus should be of interest to parents as well as teachers.

The first of the series, *Growing Up*, is designed for use in grades two, three and four. It consists of six filmstrips in full color, which show children how to develop manners, responsibility, sharing, etc.

Also in color, the series on Colonial America tells the story of the colonists' struggle to found a democracy in a new land. This series is aimed at students in grades four through five.

Looking at the Earth We Live On, again for fourth, fifth and sixth grades, presents a detailed picture of the physical geography of this country, including a study of oceans and coasts, high and low lands, weather, climate and plants.

The last of the filmstrip series, *Exploring Canada*, with appeal for almost all ages, consists of four 45-frame filmstrips: Canada from Coast to Coast, Fishermen and Farmers of Canada, Industrial Canada and Home Life in Canada. All photographs are original and were made especially for this series.

Teachers and parents interested in getting information about this Popular Science series should contact a local audio-visual dealer or write the Popular Science Publishing Co., 353 Fourth Ave., New York 10, N. Y.

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or the Black Pagoda or the Great Desert of Australia? Not unless you have seen them.

Can you incarnate a strong emotional element in a picture when you have never experienced any such thing? Of course not. So we come to the first rule of creative work.

You cannot say anything unless you have something to say!

Now who are those who experience the strongest emotional crises? Not the gregarious man, for he expends too much time and attention upon others to be fully aware of himself. Not the extrovert for his emotional experiences are group experiences. He must have a foil. He is an extrovert because he has not sufficient internal spiritual "wealth" to support himself. He must draw from others. Not the excessively male man nor the excessively female woman. They are too unsympathetic to understand or want to understand others.

No, you will find the true artist the introvert who can live unto himself, but who does not necessarily do so. A person of charm once you know him, but not too easy to become acquainted with. A person far more sensitive than usual upon whom emotional blows fall with terrific impact yet who has the courage and vitality to withstand them and turn them to creative purpose. The true artist is rarely found in this or any other age, but he does exist. From him will come, if ever, that photograph which will endure through the ages.

The artist is necessarily a rebel. If he were a conformist he would be like the rest of the regimented public and could not be an artist. And to clarify the situation let me point out this does not mean he is a so-called "radical." Anything but. The fascists, communists and other ism-ized people are the most unrebelling people we have today. They are regimented to the final limit and viciously destroy the genius, the man or woman great enough to rise above the dead level of the "masses."

Moreover the artist is essentially selfish. How can he be anything else? It is from himself that he draws inspiration and ability. If he tries to incarnate the emotions of another he sinks to the level of the student copying a masterpiece. The artist by the very definition of the word is a creator, and the creation is the work of himself alone. He has a message which he expresses to the best of his ability; and always this is an emotional message. Any other kind could be as well expressed by mechanical pantographs or a robot camera. If the spectator feels an emotional response,

the picture is a work of art to that spectator, even though the emotion felt far more identical with that of the creator.

Thus the final and only competent critic of any picture is its maker. No one else can know the precise emotional atmosphere of its creation and so can never correctly evaluate the work. And here we come to perhaps the crucial part of the discussion.

The artist must create under compulsion. His inspiration is a veritable thorn in the flesh and the final production provides a very real physical relief. The artist *must* create or remain unhappy. The praise of the public or money received for his work are secondary. Acceptable and satisfying as they are, their absence would not hinder further creation.

The artist labors under emotional tension. Through symbolism, physical or abstract, he strives to express this emotion. He never does it to his own full satisfaction. About the highest praise a real artist ever gives his own work is to say, "That will have to do." Or perhaps, "That will pass although it isn't right."

The artist does and must ever produce for his own innate satisfaction. And if he does achieve some measure of success in this he has produced a work of art regardless of the criticism of the world. Therefore, while I do not care for the currently fashionable abstractions, I say that if they do in some degree express the intent of the artist, in the eyes of the artist, then they are works of art.

At the recent PSA convention, one pictorialist criticized such a statement, saying, "But why be selfish? Why make a picture that others cannot enjoy?"

The question left me wholly without words. I do not recall ever hearing a more arrogantly conceited thing in my life! Who is there who can calmly assume that his work is of importance or even of interest to others?

A movie actor may feel this way perhaps, or a well known politician or any of those to whom we ascribe pathological conceit as a part of their normal makeup. But for one who assumes to artistic creation, an activity which first of all demands absolute humility, to make such a statement left me gasping.

The artist must be inherently selfish. As an aside it might be added that if everyone were consciously selfish the world would be far better. We should eliminate such social atrocities as legal prohibitions, censorship and social discrimination. Drug addicts would try to cure themselves, most criminals would abandon their activity, in

short if everyone were preoccupied with making the most of his own individual life we should approach utopia. I think perhaps that is one reason real artists are such charming people. They try to keep their own lives regulated and leave others to do the same without criticism or interference. Of course, under such conditions many things would exist which would be abhorrent to us individually. There is nothing in life I consider much more abhorrent than eating fish, but I do not try to prevent others from eating them. I only rebel when they try to force me to do it!

The trouble is that selfishness is widely misunderstood. What many people call selfishness is just the opposite, the effort to make others conform to your own scheme of life.

At the same discussion another man said that stereo might be acceptable in reproducing just what the photographer saw, provided the photographer had learned to see. Asked what his standard of "seeing" was he replied that the photographer must learn to see things pictorially . . . which is to say he must make his pictures according to traditional rule. This is the very thing I had argued against. The true artist is untrammelled by rules, he is an individualist and makes pictures, not exactly to please himself, but to express his emotions as well as he is able. If the world approves, well and good. If the world does not approve it is still just as well. The creative urge has found expression.

Yes, photography is potentially one of the fine arts but when the photographic artist arrives he will not be one of the habitual exhibitors. The competitive spirit is in direct opposition to the creative one. Competition in art is impossible because to be art it must be unique—and you cannot compare unlikes. This fundamental principle has been too long ignored in salon exhibits.

The solution? I do not know. Perhaps the hanging of all entries without selection leaving the public to judge; withholding exhibit labels and medals and other recognition to discourage the label collector and the competitive spirit. Perhaps private exhibitions in a gallery. Perhaps private, individual sales (or gifts). Nevertheless the salon as it exists today should go on. It does serve a purpose of great value. It provides us with many pictures which are beautiful even if not profound works of art. It does encourage the beginner in pictorialism.

Nor are judges to be censured. They too work under limitations. They must conform or be condemned. Recent juries

are giving more attention to esthetic value and less to the technical, but they have a long, long way to go. And they will go just as rapidly as the body of photographers permit.

After all most of the lagging of photography in the world of art is your fault. The photographer bows to your prejudice, your judges base their decisions upon your expressed opinions. Your magazines publish the material you desire. You, the photographic public and no one else is responsible for the advancement or regression of photography, so why do you not do something about it?

But I'm not qualified to scold or lecture or preach, and I do not enjoy it at all. Sometimes something which comes up impels me to blow my top and the result is something like this which you have just read. All I would like to see is for photography to take its deserved place among the arts and to get rid of the contemptuous attitude shown toward it by every incompetent wielder of brush or crayon. Photography is an unexcelled medium and it will produce enduring masterpieces.

LOUIS TOURS U. S.

In an effort to stimulate interest and greater proficiency in portraiture, Maurice H. Louis, APSA, of New York, photographer of children, is now on a five months' lecture tour which will bring him to over forty camera clubs throughout the United States.

Louis will travel over 14,000 miles in his Jaguar emblazoned with the seals of the Photographic Society of America, under whose sponsorship the tour is being conducted. Mrs. Barbara Green, FPSA, chairman of PSA's National Lecture Program, made all arrangements for this most ambitious undertaking.

Opening his tour before the Telephone Camera Club of Philadelphia on Sept. 9th, Louis will visit camera clubs in Scranton, Pa., Hagerstown, Md., Wheeling, West Va., Youngstown, O., Cleveland, O., Cincinnati, O., Hamilton, O., Evansville, Ind., Owensboro, Ky., Chicago, Ill., La Crosse, Wis., Sioux City, Iowa, Fremont, Nebr., Newton, Kan., Alamosa, Colo., Denver, Colo., Boise, Idaho, Great Falls, Mont., Kalispell, Mont., Portland, Ore., Klamath Falls, Ore., Sacra-



Maurice H. Louis

mento, Cal., Richmond, Cal., Los Angeles, Cal., Bakersfield, Cal., Fort Worth, Tex., Baytown, Tex., Port Arthur, Tex., St. Petersburg, Fla., Gadsden, Ala., Chattanooga, Tenn., and other cities.

In his lecture, "Practical Pointers on Photographing Children," Louis stresses to his audience that success in portraiture is within easy reach of the amateur photographer. Insisting that there is no mystery to the making of good portraits, he emphasizes the application of common sense, simplicity, sound craftsmanship and practice.

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SPEEDLIGHT

ANDREW F. HENNINGER

I have a high power, low voltage speedlight and sometimes get a noticeable blur when taking fast action shots. If this is because of too long a flash, what can I do to correct it?

J. W., Newark, N. J.

The blurs may actually be ghost images caused by strong lighting, other than speedlight, on the subjects. In this case, synchronizing the speedlight to a higher shutter speed should eliminate the trouble, as it will reduce the effect from extraneous light without affecting that provided by the speedlight.

If the blurs are caused by the long flash duration, operating the unit at half power will provide a proportionate reduction in the duration of the flash. This can be accomplished by the installation of an Ohmite III tap switch, wired so that half the capacitors may be connected or disconnected, as subject matter requires.

The flash may also be reduced to half its present duration by using another light, as this permits the capacitors to discharge twice as fast. The two lights could be mounted on a U-bracket with the camera attached to the central portion. This arrangement of the lights is excellent for sports, portraits, press shots and color work.

My portable speedlight has operated very satisfactorily until lately. Now the rectifier tubes break soon after being plugged in and I have lost four. Why should the unit now give this trouble after two years?

L. M., Stockton, Calif.

Of the several possible causes of the trouble you describe, the most likely one could be the tubes which were used for replacement.

Cold cathode rectifiers contain an inert gas filling, at low pressure. Maintenance of normal tube characteristics requires that the gas content stay at an almost perfect degree of purity. A slight amount of active gases liberated from tube elements, glass envelope or admitted to the bulb because of leakage, could be responsible for an excessively high inverse current. With fully charged capacitors this inverse current could increase sufficiently to heat the tube

elements, causing additional active gases to be liberated and permitting the capacitors to discharge back through the rectifying system, thus causing the tube breakage.

Pre-aging the tubes, before usage, by operating them at lower voltage and current than encountered in actual service, will usually clean up the active gases and restore normal characteristics. Connecting a 250,000 ohm, 1-watt resistor between transformer secondary and rectifier tubes permits the speedlight unit to be used for ageing purposes. After charging and flashing the unit, at intervals, for 10 or 15 minutes the 250,000 ohm resistor may be removed and the unit operated with original circuit connections. Tubes that do not operate properly because of air leakage may be considered hopeless and should be returned to the manufacturer.

High frequency oscillations, which can also cause tube breakage, sometimes develop in the rectifier circuit. Remedial measures comprise removal of the 3.3 megohm starter resistors, which connect from the top cap of the rectifier tubes to No. 4 socket terminals, as they serve no useful purpose in speedlight usage where the operating voltage is high.

Electrical leakage, from limiting resistor to chassis or other components, is occasionally responsible for tube breakage. A liberal application of high voltage plastic tape to the limiting resistor and associated connections will eliminate any possibility of trouble from this source.

If your unit does not have a surge or limiting resistor it would be desirable to connect one between rectifier tubes and transformer secondary. The value is not critical; a 1-watt, 1000 ohm, wire wound is frequently used. The plastic tape, as previously advised, should be applied. This resistor will reduce the current flow through the rectifier tubes at the start of the charging cycle and prevent possible overloads that might cause tube damage.

My speedlight has only one lamp and I'm not satisfied with the portraits taken with it. Is there any way to avoid flat lighting and background shadow?

G. S., Omaha, Neb.

A speedlight with one lamp can produce excellent portraits. I have seen many out-

standing pictures made with this type equipment, where the light was located close to the camera and others where the light was positioned well to one side and higher.

For consistently good results the second arrangement would probably be preferable. An extension to the shutter cord should be made so that the light can be mounted on an extension bracket attached to the camera or on a lamp stand and positioned about 45 degrees to one side and 45 degrees above the camera. Better modeling will be obtained and the unsightly background shadow moved outside the picture area because of the higher light location.

Sufficient shadow illumination is usually provided by reflected light if the room is

small and has white or near white ceiling and walls. If desired, more light can be reflected on the shadow side of the subject by mounting a newspaper or white cloth at the proper angle.

I have a portable speedlight and an aquarium. Do you think I have a fine assortment of fish pictures? I have quantities of shots of the aquarium covered with flare spots and fuzzy objects that might be fish. Where is the sharpness one is supposed to get with speedlight?

W. C., Detroit, Michigan

I know exactly what you mean. Photographing fish in an aquarium is a difficult

project, and I can probably top your poorest effort with a picture that is poorer still. The problem of flare spots is solved by placing the lights directly above the aquarium, and using white sand on the bottom to provide better reflectivity. In close-up camera work of this type, the depth of field is quite limited and it is necessary to use a piece of glass which fits the inside of the aquarium in order to keep the fish in a narrow area at the front. The glass is not visible when immersed in water. This takes care of your lighting and "out of focus" problems. The remaining one is to wait for the fish to assume a satisfactory pattern. Perhaps yours are more cooperative than mine, I'm still waiting.

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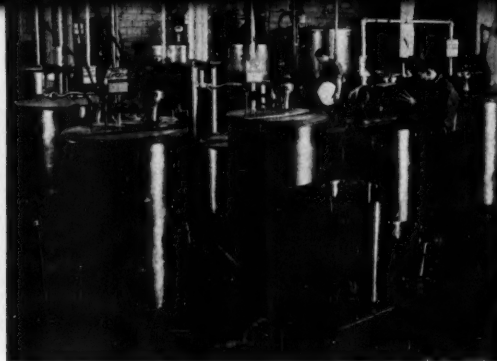
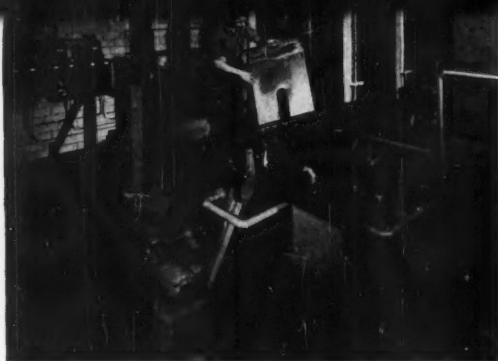
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Above are shown two of the rooms in the Navy's Anacostia, D.C., lab. At the left is a technician handling one of the plates used to recover silver from hypo baths. At the right are shown the mixing tanks for various solutions.

SILVER RECOVERY FOR NAVY

Each year, although the Naval Photographic Center at the Naval Air Station, Anacostia, D. C., spends thousands of dollars for chemicals used to process the millions of feet of motion picture film and the millions of still picture prints needed by the Navy, through an electrolytic process of recovery, chemists at the Photo Center salvage almost two-thirds of the cost of the chemicals!

Here's how they do it. The ordinary photographic process, of course, is made possible through the use of an emulsion of light sensitive materials made up of gelatin in which is suspended literally billions of tiny crystals of silver compounds. In the photographic processing of this emulsion, however, only a small portion of the silver particles is used to form the picture images. A large percentage of the silver particles is dissolved out in the fixing bath solution—the "fixer"—which is, in most instances, thrown away.

But at the Photo Center, photographically exhausted fixer is salvaged—drained into huge tanks in the recovery room on the first floor of the three-story building for rejuvenation. From the huge motion picture processing machines on the second floor the exhausted fixer flows by gravity through

stainless steel drain pipes into the receiving tank. Other gravity-flow drain pipes empty quantities of exhausted fixer from the Still Picture and Paper Processing Departments also on the second floor. From smaller labs such as Still Studio, Color Studio and the Photostat Room, the exhausted fixer is brought in bottles and other containers.

When the level in the tank reaches a certain height, the electrolytic system is automatically turned on. This system rejuvenates the exhausted fixing bath by plating out the excess silver on ten stainless steel cathodes in a specially designed electrolytic cell. Ninety gallons of fixing bath can be rejuvenated in an hour.

After three or four weeks, a thick coating of silver has formed on the stainless steel cathodes. The cathodes are then withdrawn, washed, dried and placed in a hopper where the silver is flaked and scraped off.

The silver is then collected in drums, sealed, weighed and delivered to the Naval Supply System where it is used either within the Navy or sold commercially. This is one part of the salvage operation.

The other part of the salvage operation is the rejuvenation of the fixing bath solution for re-use. Other types of silver recovery processes do not permit the fixer to be

re-used, but the Photo Center's electrolytic process permits the rejuvenated fixer to be refreshed and used again.

To refreshen the fixer, the rejuvenated solution is pumped two floors up into tanks in the Chemical Mix Room. A sample of the rejuvenated solution is quickly analyzed to determine its chemical deficiencies. Usually the addition of small quantities of sodium sulfite, sodium thiosulfate and acetic acid are required to bring the rejuvenated solution to the required working strength. To this working strength solution is then added about 20 percent of freshly-mixed fixing bath.

After testing this mixture to make sure that it is photographically right, it is connected to gravity flow lines and drawn upon as needed by the Processing Departments. Automatic controls make the rejuvenation process and silver recovery continuous.

By this electrolytic process of salvaging exhausted fixer, the Photo Center recovered almost \$10,000 in silver and \$15,000 in reusable fixer last year. This salvage operation paid for almost two-thirds the cost of all the chemicals used at the Photo Center last year to process the millions of prints and feet of film needed by the Navy.

POSITIVE

AND NEGATIVE

Japanese vs. German vs. American

Gentlemen:

Last year Felix A. Struck wrote a letter extolling the merits of Japanese lenses. This letter was later answered in your *Positive and Negative* column by Capt. Melvin Lieberman of Texas. They both took the position that Japanese cameras

are superior to those of German and American make. After an investigation I am of the opinion that these two gentlemen are talking through their hats.

In the first place there is no common denominator used today in testing photographic lenses. Each manufacturer has his own method of producing his product. All claim to be *SHARP* (with capital letters) and superbly color corrected. The truth

of the matter is that all lens corrections are in the nature of compromises. Certain aberrations balanced out at one aperture may not be so well balanced at another. The manufacturer must seek to determine what the public wants and construct his lenses accordingly.

The trouble with most of us is that we cut our photographic teeth on a Kodak Brownie and when we are "mature" in our

chosen hobby we graduate to foreign cameras with the idea they are mysteriously and wonderfully made. When a lens is manufactured the manufacturer takes a few raw materials—glass, cement and brass—and seeks to produce what the buyer wants. The cost of the lens is not in materials but in labor. The question before the manufacturer is how much time can be spent on a lens selling at a given price? In practice, therefore, departures from attainable perfection are permitted. For this reason two lenses in the same series are liable to have considerable variations.

Just because Kodak manufactures a cheap popular camera, don't think for a moment that the precision made Ektar lenses aren't comparable with the finest lenses made anywhere in the world. In my opinion there is no lens anywhere that can surpass this fine lens. For me the Leica lenses represent the best German lenses for the 35mm camera.

I would like to hear from other armchair experts like myself on this problem. If the Japanese lenses have some "X" quality that puts them out front, I would like to know about it.

Edward V. Wright, ABFMS
Banza Manteke, Bas Congo
Congo Belge, Africa

From the Atelier

Gentlemen:

I am enclosing a still life I thought might be interesting to your readers. After a great deal of experimentation I finally arrived at the present theme: sugary appearance of the liberty cap, solid black voids from a single flood light, etc.

As a sculptor I believe photography, the decent, dignified kind, should rightfully take its place among the Fine Arts.

Archer Lawrie
Stockton, N. J.

Lawrie's still life



BUFFALO AND DETROIT CLUBS WIN PSA BULLETIN CONTEST

Fotomic Facts, published by Science Museum Photographic Club, of Buffalo, N. Y., and the *Bulletin*, of the Detroit, Mich., Photographic Guild, won top-ranking plaques in the PSA Fourth International Camera Club Bulletin Competition. Entries came from the United States, Canada, Canal Zone, India, New Zealand, Mexico, and South Africa. The judges were Rita Connolly, Frank Fenner, and R. B. Horner.

Medals were awarded to Editors Walter Van Buren, of *Fotomic Facts*; Audrey Gingrich, of the *Bulletin*; Vernon Kisleng, of Baltimore, Md., *CC Focal Point*; Dorothea Ward, of Memphis, Tenn., *CC Southerner*; G. V. Niman, of Hawthorne (Chicago) *News*; and Lewis Sharrard, of Springfield, Mass., *Photographic Society Exposures*.

Ribbons for excellence of content and typography were awarded to editors of other camera club publications.

The contest was originated several years ago by H. J. Johnson, of Chicago, Ill., for the specific purpose of aiding camera club publication editors to improve their bulletins. Each bulletin is reviewed and constructively criticised by each judge, with the judges' comments forwarded to editors, who thus receive the benefit of outside reviews and suggestions. The bulletins are judged both for editorial content and appearance.

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Do you amateurs have movies—really good movies—which please other than the members of your own family? TV is movie-hungry and you can sell the movies you make so that you can make more or so that you can finance your vacations and travel jaunts.

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For example, if you think you have such a feature, write:

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W. B. WILLIAMS, Editor & Publisher
Sworn to and subscribed before me this 25th day of September 1952.

JOHN F. FLANAGAN

(My commission expires March 31, 1954)



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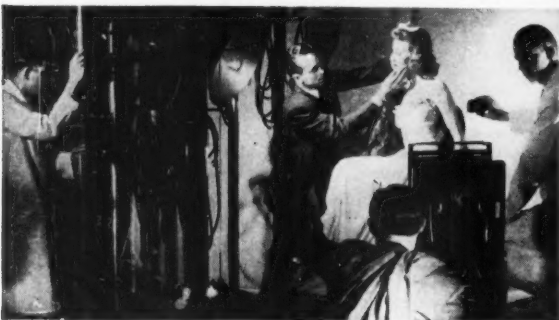
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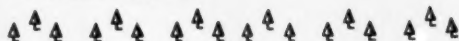
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Harold Blackstone

PHOTOGRAPH YOUR CHRISTMAS



PHOTOGRAPH
YOUR CHRISTMAS



AMIDST all the tinsel and spruce, December Twenty-fifths have always inspired, for one reason or another, the creative instincts of young and old to make somehow a record of the holiday scene about them. Until recently not everyone had at his fingertips the ability to express such an impulse. Artisans could, and did, in woodcuts, steel engravings, lithographs, sculpture and paintings. The average person, however, could but read and re-read the traditional stories or poetry, look at pictures in a picture book, see a Christmas pageant or just remember old times.

But this is another century and that creative device, the camera, has moved well into the household list of standard equipment. Though paintings are still available, and should of course be seen, the pictures one looks at these days are photographs; the pageants he witnesses are more often than not amateur motion pictures.

This year camera equipment of all sizes and species will focus on most every Christmas tree scene in the country from Maine to the Mexican border. Box cameras, view cameras, 35's stereos, movie cameras and tape recorders will make a permanent record of the season's festivities.

That subject matter and interpretation are varied is only slightly suggested by the examples on these pages. You, the proud new father, may snap your baby's first nebulous bewilderment at the family tree's sparkling lights. Or you, the old hand with both children *and* camera, may take down on film the riotings about of all three or four young ones.

While many camera-minded people are going to photograph the "inside" story of their Christmas, others may venture outside. If you live in the country, neighboring woods bundled in a new snowfall may lure you out of the house first thing Christmas morning to make a photographic "first."

If a city or suburb dweller, there are almost always public displays—huge lighted trees, creches, caravans—of Yule photographic interest.

No matter how remote from big cities, every town has its Beacon Hills and Rockefeller Centers, come Christmas time. Carolers moving along the streets, or the town square, quiet and softly-lighted, may

Christmas trees are one of the most popular of photographic subjects. The halation of the lights on the opposite page can be achieved by using two pieces of screen at 45° to each other in front of the lens.

Trees indoors are equally good subject matter. To make the lighted decorations stand out, try a double exposure, one of the lights alone, another with general illumination. Details may be as effective also as the full tree. Try isolating a portion for design.



Walter Sarff photos





PHOTOGRAPH YOUR CHRISTMAS

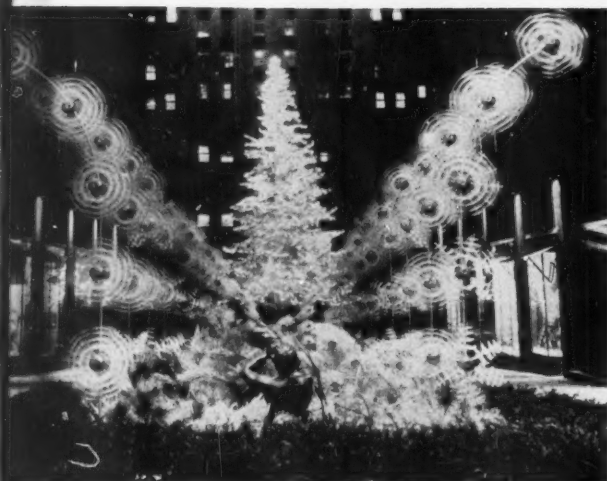


Public decorations also offer a wealth of picture possibilities everywhere. At the right, the Christmas tree that shines in glory like the one on the opposite page is being stripped after the holidays. Even a small town tree offers similar, if less spectacular, opportunities.



Walter Sarff

Edward Ratcliffe photo



inspire perhaps chilly but rewarding night camera work.

Church interiors, too, offer great beauty at this time of year. If you have a brand new portable flash unit perhaps this aspect of the season will challenge your skill between church services.

Trees outside or indoors, delighted (or crying) children, Uncle Guff dressed up as Saint Nick, the roast beef, goose or turkey that graces your holiday table, or just a few bits of decoration isolated to make an abstract picture—the possibilities for photographic interpretation are quite endless.

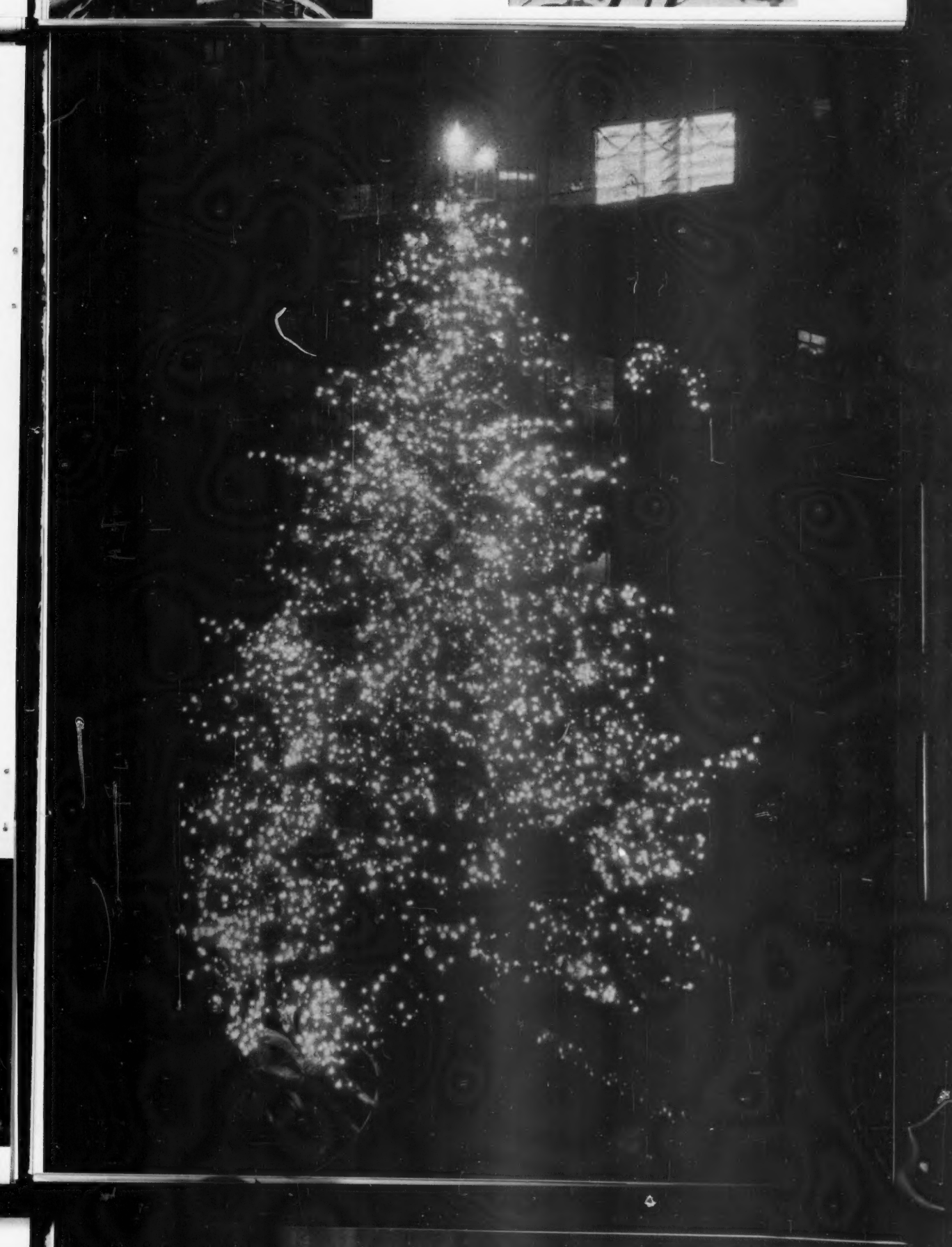
White Christmas or not, new and fancy equipment or not, cherished photographs will be taken during the days around the twenty-fifth. No two people will produce the same thing, and technically some will be more successful than others. But whatever sort of box holds *your* film, it is you that will see, and you that can capture this year's Christmas.

Rocketteller Center shots courtesy Rocketteller Center, Inc.

Above and right are two views of New York's Radio City decorations. Probably as elaborate as any in the world, they are photographed by thousands each year.

International News photo





EXPAND YOUR INTERESTS FOR BETTER PHOTOGRAPHY

Text and photographs by William Grand

PICTORIALISTS—and that includes me—have been on the receiving end for a great deal of criticism. Many well-meaning critics are bent on demolishing our ideals. They assert that we are esthetically lazy and cry over our “restricted vision.”

But I wish to say something to those who are just beginning serious photography. That is this: there is an ugly rumor going around that pictorialists are having fun! I use the term, of course, to cover the combined joys and disappointments of the creative act. Strictly representational photography shows some degree of sensibility. It all seems to depend on the man who does the work, on whether he has something serious to say, on whether he can prove he understands the camera.

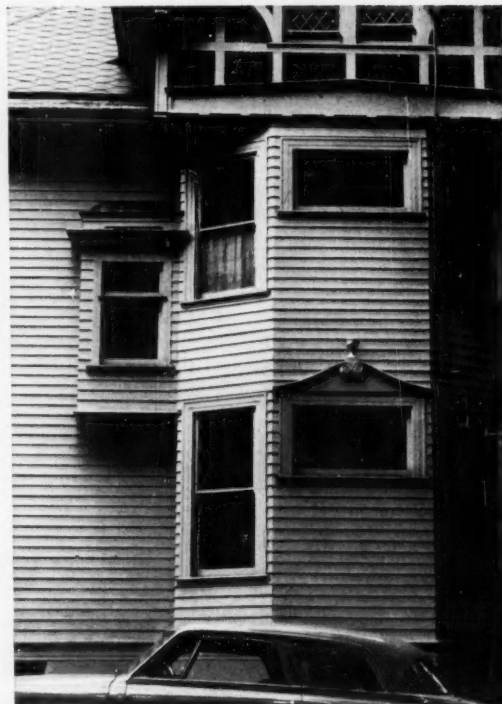
Look at Ansel Adam's pictorials, look at Steiglitz'. These men produced a type of pictorialism which could only have been done with a camera and something of themselves is injected into their pictures.

As an outgrowth of my work in commercial photography I do not need the new-concept boys to tell me about all the exciting possibilities of the camera. A camera is a precision instrument beautifully designed to record texture and detail. But it cannot use judgment.

It is up to us to use the judgment. It is difficult for us to realise that we must inject ourselves into our camera work.

It became clear as I went along that the rendering of minute detail or texture and attempting to exercise judgment in the balance of shapes and masses as well was only one of many means of utilizing a camera in a manner unique unto itself.

Subjects themselves have interesting textures so there is no need to impose a new surface over it with textured papers. Strong cross-lighting brings out these textures, but only the outer quality changes when the direction and intensity of the light is changed. Even flat general light is suitable as long as the subject has a variety of tone. In



“... the problems of line, mass and form still remain a challenge.”



"... a young lady saw this print and said, 'It reminds me of Charlie Chaplin' ..."

this situation the problems of line, mass and form still remain a challenge.

Overdoing this sort of thing will, by the law of averages, lead you to unearthing trivia which had better be abandoned as just that. There is no point in making close-ups of ash cans and fire-plugs all your life.

But when I came on such a scene as the little pansy-

face peering at me over the edge of a window box, I felt a sense of the pathetic—and I hope others seeing it will, too. When a young lady saw this print and said, "It reminds me of Charlie Chaplin," I felt it was a great tribute.

These, then, are some of the directions open to my camera or to yours. But to the critics I will say that it will supplement rather than replace my pictorial approach.

AWARD WINNERS:



This honor award in the non-professional
 action class was made by Frederick Mar-
 cham of Cornell University, Ithaca, N. Y.
 Titled *Blauvelt in Half Twist*, it was shot
 with a 4x5 Speed Graphic, 1/400 at f8.

Streamliner Rounding a Curve at Dusk,
 by Leonard Nadel of Los Angeles, won
 second prize in the professional feature
 class. Nadel used a 4x5 Speed Graphic,
 exposed at 1/100 at f8 on Super XX.



GRAPHIC GRAFLEX CONTEST

Leap for Life, by Robert Hermes of Buffalo, N.Y., took a special press award in non-professional action class. Pacemaker Graphic, 1/5000 at f16.



▲
Edward Joseph Wallowitch of Philadelphia, took second prize in teen-age feature class with this picture, *Ronald, My Friend*. Wallowitch used a 2 1/4 x 3 1/4 Crown Graphic, shot 1 second at f4.5. This is the first shot he made with the Crown Graphic!

►
The Smoker won for Leo Spies of New Paltz, N.Y., honor award in the non-professional feature class. It was made with a Pacemaker Graphic, 1/50 at f5.6 on Ansco Superpan Portrait Film. Spies was also an honor winner last year.



GRAPHIC GRAFLEX AWARDS



◀ *The Waiting Room*, by James Parrott, Lake George, N.Y., took third prize in the professional feature class, and was made with a 4x5 Pacemaker Graphic, 1/10 at f18 on Super XX film.

Newspaper (Louisville Courier-Journal) photographer James N. Keen took first prize in the professional feature class with *Wonder*, made with a 4x5 Pacemaker Speed Graphic, 1/25 at f4.7, Superpan Press type B film. Keen made this shot through the hole in a store window backdrop.

▼



THE COATED LENS AND T-STOPS

Text and drawings by Dr. I. Clyde Cornog

EVERY PHOTOGRAPHER is nowadays more or less familiar with the term "coated lens," meaning a photographic objective all, or most, of whose surfaces (air-glass) have been given a non-reflection coating. There are two important reasons for coating lens surfaces. First, the internal reflection is greatly reduced, less stray light arrives at the sensitive film and image contrast is greatly increased, more nearly approximating that of the object itself.

Second, the lens transmits a much larger fraction of the incident light if the various air-glass surfaces of its components are coated than it will if the surfaces are uncoated. For reasons stated below, the greater transmittance of a photographic objective is less important to the average photographer than is the increase in image contrast, so that the latter effect has been more widely discussed and is common knowledge. The increased transmittance is associated with the term "T-number" or "T-stop," and it is this aspect of the subject which will be discussed here.

Suppose that an f2 lens is to have its surfaces coated. (Only air-glass surfaces are coated, and recently Kodak has left uncoated the two outside surfaces. People scrub off the coating!) Suppose the lens has eight air-glass surfaces all of which are to be coated. Since each uncoated surface reflects about four percent of the incident light, the lens before coating transmits usefully about 70 percent of the incident light. Since each coated surface reflects a little less than one percent of the incident light, the lens after coating will transmit usefully about 94 percent of the incident light. After coating, the lens is still an f2 lens, but the exposure time must now be decreased about 20 percent to obtain a negative having the same density as that obtained (same conditions) before coating. It is obvious that the f-number marked on a lens

does not offer a very good basis for comparing the relative "speeds" of lenses.

Accurate comparison of lens speeds is relatively unimportant to the average user of photographic objectives, but it is of great importance to the motion picture industry. In photographing a production several different lenses will ordinarily be used, and since the resulting positive (for projection) must be of uniform density and quality, it is highly desirable that the negative have uniform density and quality. Throughout the entire photographing—processing sequence each stage must be carried out with precision. This is now possible, the last stage to be brought under precise control being the functioning of the taking lenses. By using a set of lenses all of which have been marked in terms of their light transmitting quality instead of their f-number, for given conditions and processing all will yield the same negative density and quality.

The f-number of a lens may be described in terms of Figure 1. If light from a distant point object falls on a lens, it will be brought to a focus at *P* in the image plane. The useful diameter *D* of the incident light beam is limited by the diameter *S* of the physical stop, or iris, here shown behind the lens. The section (diameter *D*) of the lens designated by the incident beam is called the effective aperture, as differentiated from the physical aperture *S*. The f-number of the lens is that number which results when the focal length *L* is divided by the diameter *D* of the effective aperture. The f-number will, of course, change in value if the diameter *S* is changed.

The figure also shows how the f-number may be determined, or checked. Suppose the lens stop is set at f8 and the camera focused on a distant object. If the ground glass is replaced with a piece of cardboard having a small

Relation between opening and focal length determines f-number of lens. Actual light passed varies with lenses and design.

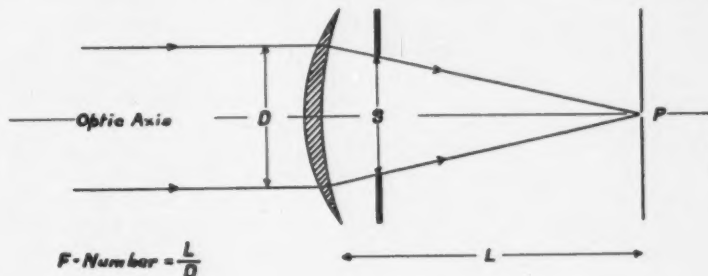


Figure 1

hole at P , and a light is placed behind the hole, a piece of tissue paper placed in front of the lens will show a circular spot of light. This is the effective aperture corresponding to the setting $f8$ of the lens, and diameter D may easily be measured.

A great deal of work has been done in trying to find a satisfactory method of specifying lenses in terms of their light transmitting qualities. A method, among others, for doing this was proposed by C. R. Daily (Paramount Studios) in 1946, and this method is the basis of recommendations formulated by the "Committee on Lens Calibration of The Society of Motion Picture Engineers." This formulation is as follows: "In order to embody the lens transmittance and the shape of the diaphragm into a single figure which can be engraved on the lens mount, it is proposed to adopt a new term known as the 'T-num-

$3.5=L/D$, so that $D=L/3.5$, and the pointer reading of the light measuring device is noted. Next, plate K is removed and the lens is placed in the light beam in front of the collecting sphere, and its aperture is adjusted until the meter reading is the same as it was when plate K (hole D) was there. The lens mount is then scratched to indicate this aperture setting and later engraved with the number 3.5. Thus the lens aperture has merely been adjusted until the light transmitted by the lens is the same as that transmitted through a hole whose T-number is known, i.e., the focal length of the lens involved divided by the diameter of the hole.

Two advantages of this method of marking lens apertures are evident: The same old f-number, with the same familiar relationships, have been retained. All lenses set at corresponding T-numbers will transmit the same

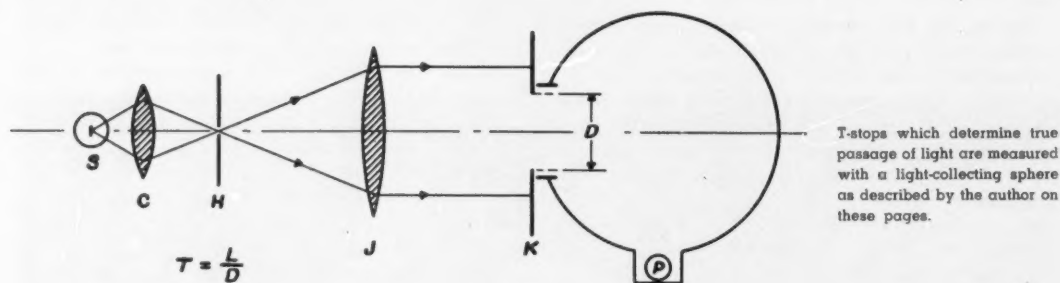


Figure 2

ber' of a given lens at a given opening. This T-number is to be defined as the f-number of an open circular hole which would give the same central illumination as the actual lens at the specified stop opening (assuming a distant object)."

A description of the basic ideas involved in so calibrating a lens will embellish and clarify the above statement defining the term "T-number." In Figure 2, light from a projection lamp S is collected by a lens C and focused on a small hole H in a metal plate. This hole H is the source of light for all apparatus following it. Light from hole H falls on lens J and is formed into a parallel beam (corresponding to light from a distant object). As shown, part of this beam of light passes through a circular hole, diameter D , in an opaque plate K , and then into a collecting sphere, where it is finally reflected to the measuring photocell P . It is evident that the hole D limits the light which enters the collecting sphere. Suppose the lens to be calibrated has focal length L , and suppose the T-number is to be, say, 3.5 ($T\ 3.5$). The diameter D of the hole is then set in accordance with the ratio shown in Figure 2, or

amount of light, and equal exposure times will produce the same results for all (other factors constant).

The above discussion indicates that the T-number system is used exactly like the f-number system is used. However, most exposure meters are at present calibrated in the f-number system, and are designed to indicate correct exposure for lenses having 76 percent transmission. It has been found that compensation for these two features can be made by merely using the next higher ASA film speed rating for the film being used. That is, the meter is set for the next higher film speed than that stipulated by the manufacturer, when the f-stops and exposures are merely read T-stops and exposures.

It is unlikely that the ordinary photographer will have lenses with T-stop markings in the near future. In the first place, he has no need for such markings; he knows how to use his lens as it is, and the results are good enough. In the second place, if the markings are to be accurate each objective must be individually calibrated, which adds greatly to its cost. However, it is nice to know what the score is, so to speak.

FRITZ NEUGASS

A P O R T F O L I O





A FRESH and different viewpoint characterizes the work of Fritz Neugass whose work is reproduced on these pages. Neugass brings into his work an European background, although he has lived many years in this country and has been influenced by American styles of work. The pictures indicate an alert eye to picture possibilities everywhere. It is such an eye which makes a good photographer.

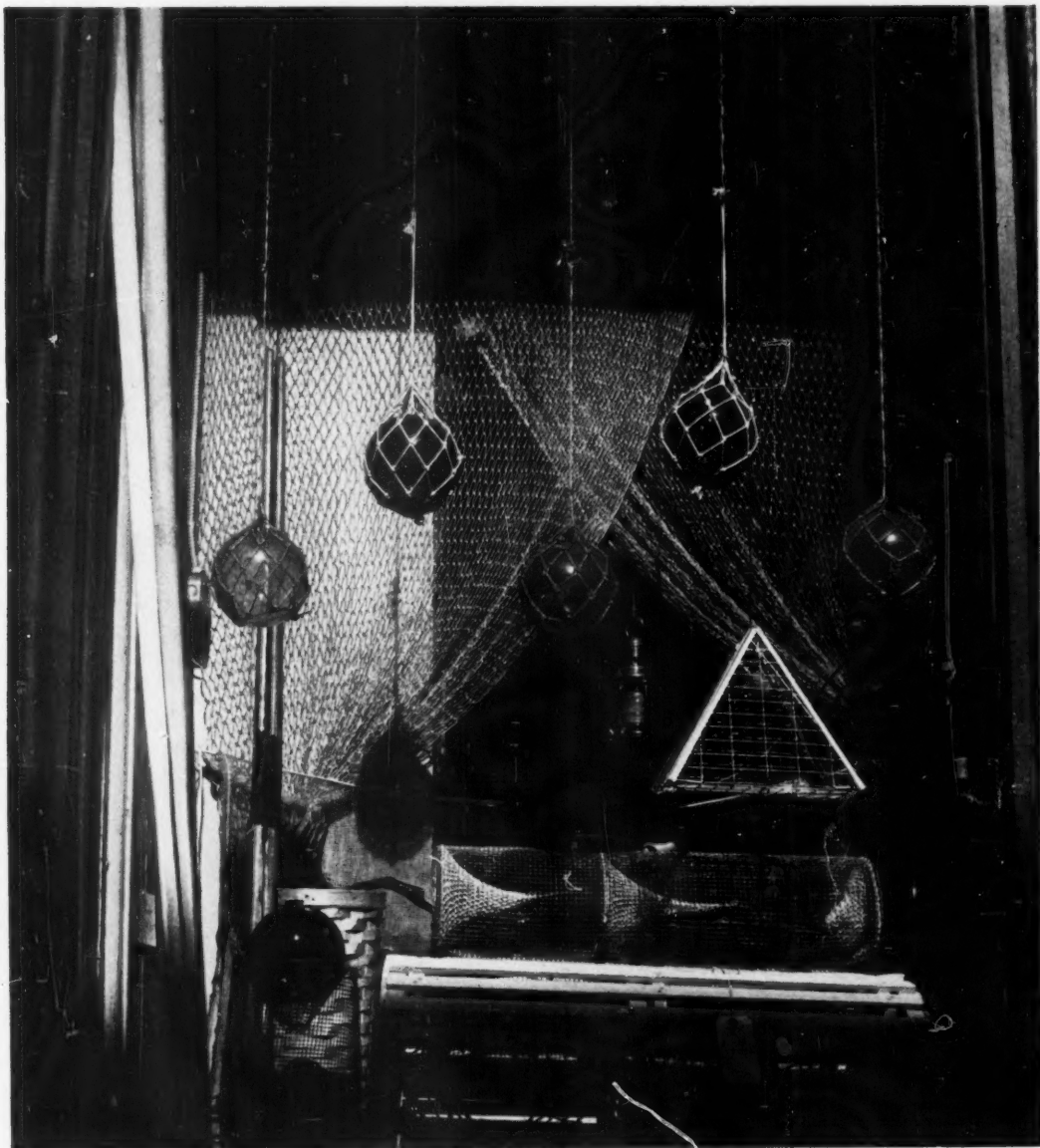
◀ Summer theatricals are reflected in these mirrors. An unusual viewpoint such as this adds impact to pictures.

A different type of reflection photograph. This is the glass ticket window reflecting overhead lights and poster. ▶



Framing a shot also adds to its effectiveness and the lines of the structure all lead directly to the two figures. ▼





Simple objects have a charm of their own as this fishing town display shows. ▲

Painters working on the inside of a window form an effective design. ►





Candid poses can be natural and charming like this of two young players.

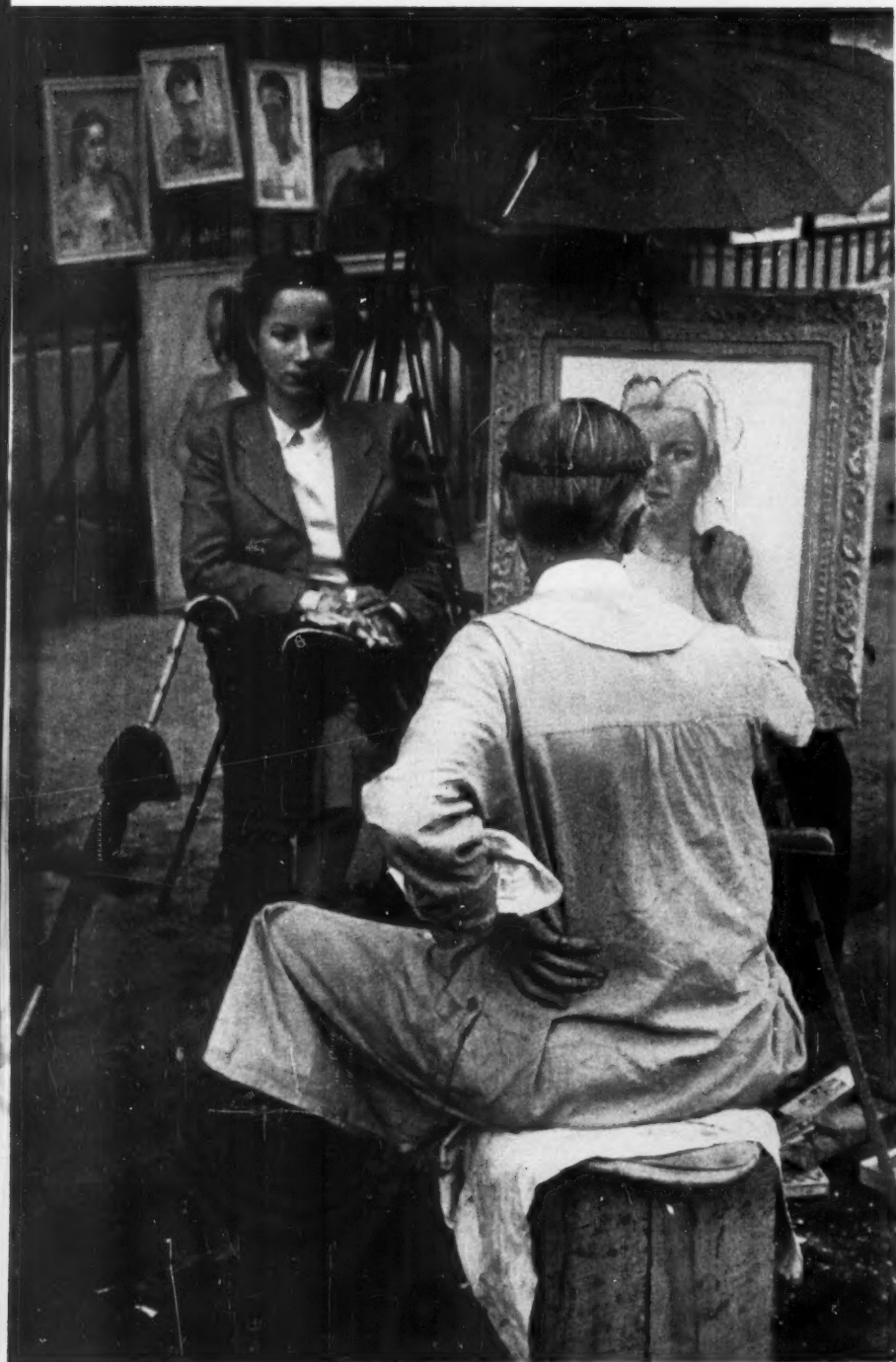
This was made at dawn on the deck of a fishing boat as the nets were hauled in. ►

A nostalgic note is caught in this shot of a discarded but still proud figure.

FRITZ NEUGASS







The street artist and subject form a beautifully composed vignette of city life.

A "DIFFERENT" EXHIBITION

By Jules Arons

Richard D. Estes



It is a continuing problem outside of the larger cities for photographers to view the work of others. No matter how good the reproduction of photographs, they do not compare in quality with original prints. The DeCordova Museum in Lincoln, Mass., made a great step forward this

summer with a large show of regional work. A similar plan could well be adopted by other museums in other sections of the country, giving photographers in their neighborhood the opportunity of contributing to show which would be regionally representative.—Editor.

Leaves, by George Montgomery





Piemonte's Office—Saturday morning before income tax day, by Jules Aarons, author of this article (above). Across page is Ted Polubbaum's interpretation of a monastery in Spencer, Massachusetts.

A "DIFFERENT" EXHIBITION



Jules Aarons

FOR PHOTOGRAPHERS who are not pictorialists, it is always difficult to find means of showing their own work and seeing the work of others. To show contemporary approaches to photography, The DeCordova Museum in Lincoln, Mass., recently held an exhibition. The museum has always stressed regional contemporary work and this over-all policy was extended to this exhibit. It gave the visitors the opportunity to see the actual prints of abstract work, documentary and of untitled schools.

The show included work in a number of categories. The first of these was a group of photographs of New England selected from the files of the Library of Congress. Roy Stryker, in charge of photographic coverage for the Farm Security Administration and later for the Office of War Information, instituted a new technique in covering and recording American life at the grass-roots level. Many of his photographers now are well-known as photojournalists, men such as Carl Mydans of *Life*, Walker Evans of *Fortune* and Arthur Rothstein of *Look*.

Another group of prints selected from the files of the Standard Oil Company of New Jersey supplemented this documentary coverage of New England. This latter group were enlarged to 16x20 and larger.

The next group of prints were from five photographers who were invited to submit selections from their work. Gyorgy Kepes of M.I.T. sent a set of photograms. Made directly on the paper, these were created by the use of

beams of light sometimes shining directly on the paper, sometimes by means of multiple reflections and shadows.

Sid Grossman, who spends his summers photographing on Cape Cod, submitted a set of 3x4-foot panels, enlargements from 35mm. The sea-gull panels, in the opinion of visitors, held a third dimensional quality.

George Montgomery contributed a delicate set of photographs of forms and light within the city of Boston. These were made with an 8x10 camera and contact printed. Kosti Ruohomaa sent a set of the original prints made for *Life's* "Night in New England" series. The author made a series of photographs of the Saints' Fiestas and North End of Boston with a photojournalist approach.

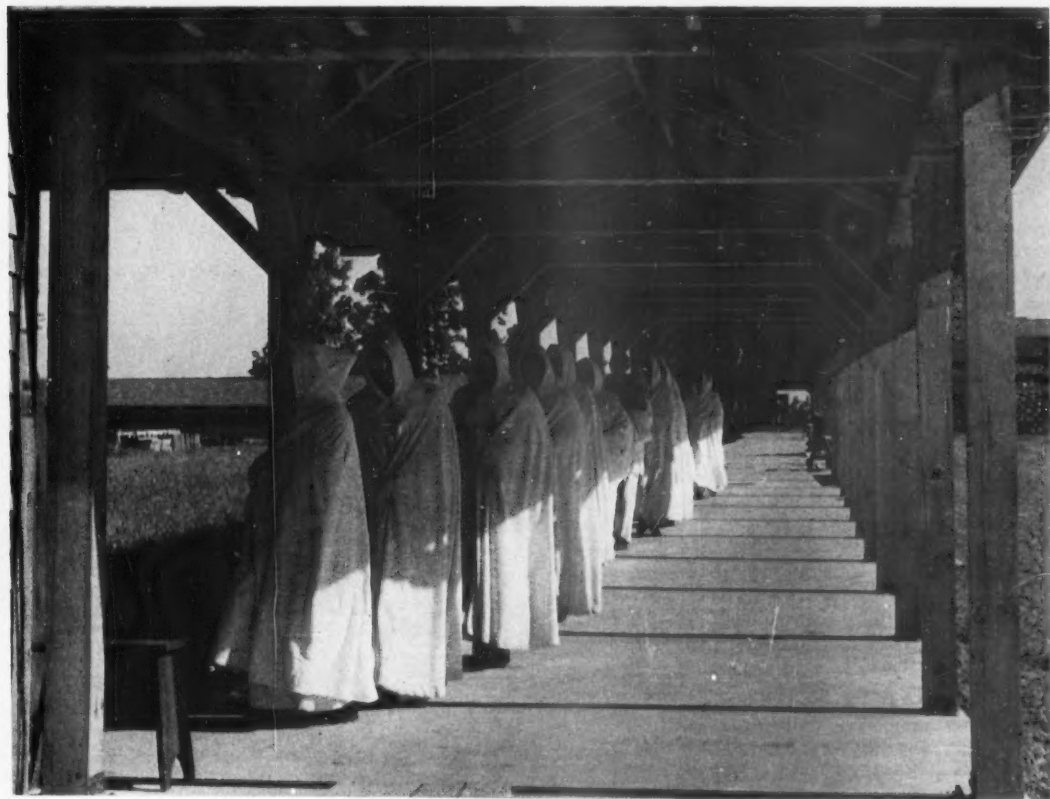
This array of photographs from many points of view gave visitors the opportunity of comparing and choosing among the various approaches. But all photographers in New England were given an opportunity to show their work. Any worker who wished to comment on the science, the historical heritage, the people, the living forms of nature could compete for small prizes and the privilege of being exhibited. The judges for this contest were Lawrence Kupferman, Professor of Art, Massachusetts School of Art; Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology; Frederick Walkey, Director of the DeCordova Museum; and the author.

Some 400 prints were submitted, ranging from blue-toned snow scenes to photographs. Out of these the judges chose about 75 to be hung. A man and his work was chosen, rather than individual prints. All of one photographer's group of prints was spread out on a well-lighted window seat and the judges either selected from these or rejected the entire group.

The awards, one \$50 top prize and two \$25 prizes plus one-man shows, went to completely different styles. Ted Polubbaum interpreted a monastery in Spencer, Mass., and a market scene with great delicacy, while Frank Mulvey photographed abstract patterns, flowers and screen mesh. Dick Estes chose subject matter that included direct portraits and landscapes.

The hanging, which was supervised by Mr. Walkey, was done in a unique manner. Sets of photographs were placed on painted sheets of wall board. Colors were chosen to harmonize with the type of work and its key as well as with the gallery in which it was to be displayed. Each of these panels was reinforced with 1x2-inch pine strips and hung from screw eyes.

Museum visitors included photographers, painters, critics and the general public. They liked some work and criticised others. But they enjoyed the show. Here were many ways of looking at the New England area.



METHODS OF SKY CONTROL

Text and photographs

by Hans Kaden, FPSA, FRPS

I AM A PURIST AT HEART, and I believe that all the leading pictorialists are. It is the most thrilling experience to find that a negative can be printed "straight" without any control. In studio work this is not too difficult to achieve. If control is to be done, it usually means correction of errors made in the studio in posing, arrangement of objects and lighting, as well as mistakes in processing the negative. In outdoor scenes much can be done before the exposure is made by selecting the proper viewpoint, time of day or seasons, filters and by coming back some other day when the conditions of light and weather are more favorable. But this is about all.

I hear some modern purist cry: "Let the sky be white and the foreground black—so what—that's the way it was." To this modern purist I recommend a simple test. I think we both agree on one point. We do not make pictures as we alone like them, although some workers claim this, we all are human beings, we want our pictures to be seen, we want them to be admired by our friends and we want recognition. Hang your newest creation on the wall of your living-room, your office or anywhere where people will see it. Do it inconspicuously and don't draw anyone's attention to it. Hang it next to a few recognized pictures and watch the reaction of the average person. Leave it there for days or weeks or months.

If your new creation is acclaimed by visitors as unusual, more power to you, you have something there. But if their interest is drawn to the one next to it and the new one is passed by without comment, keep it at home and try to find out just why it does not click. There will certainly be a reason.

Now let us follow step by step the techniques for correcting skies, based on the five basic sky renditions as outlined in the previous article:

1. The sky prints properly, except for some portions which will have to be lightened or darkened.
2. Sky and clouds are satisfactory but print too light.
3. The sky is bald and prints white.
4. The original sky or cloud formations do not suit the scene; the sky has to be replaced by some other sky.
5. A color correcting filter rendered the cloudless sky in a shade of medium gray; the sky is monotonous and lacks expression.

Two versions of the same picture, *Dawn*, are seen on this page and opposite. While the print below is a "straight" print, that across page has a sky printed-in on a straight line.





Case one. *Almost every sky has to be balanced.* The portion of the sky which is on the side of the sun is usually much brighter than the side away from it. Here the "sunny side" has to be "printed-in." A black cardboard held about halfway between the lens and the easel will help darken the sky. When a soft gradation is desirable the cardboard is moved in and out in a fairly slow motion. If the darkening is to be done on a straight line, the cardboard is held still. The picture "Sundown" is an example of this simple control. The "straight" print shows a brilliant light area on top. Since the clouds formed a horizontal pattern, the printing-in was done by holding the cardboard along the borderline of the dark clouds without moving. The unsteadiness of the hand prevents a sharp outline. An additional balance was accomplished by lightening the area above the immediate horizon. A one-half inch wide strip of black cardboard was held about two inches above the easel for about one-third of the basic exposure. Areas within the sky are printed-in by using the gray cardboard in which a hole has been cut in the ap-

proximate shape of the area to be darkened. If a rather sharp outline is needed, the board is used about one inch above the easel, but the hole then must be cut fairly precisely. If the outline of the spot is soft, the board can be held anywhere between easel and lens and the area must be traced on the board at approximately the height from which the printing-in will be done. The higher the cut-out mask, the softer the outline will be.

It is true, in the picture "Sundown" the sky looked actually as the "before" print shows, but for better tonal harmony the corrections had to be made. Incidentally, if projection control has to be done, the printing time should be long enough to give sufficient time for control. It is almost impossible to do this without leaving a trace if the exposure is ten seconds or less. The average exposure for convenient control should be kept at about 30 to 40 seconds as a minimum, for chlorobromide papers, the longer the better. It's like painting a wall. If you do an area with three or four strokes the brush marks will be visible, 20 or more strokes blend-in the paint evenly, just as our 20 or



METHODS OF SKY CONTROL

The illustration at the left shows the upper corner of the sky being darkened. Multiple exposure suggests movement of the board.

1



Sundown. Compare the straight prints from the original negative at the left with the print above, where the sky has been "balanced."

more strokes will do in projection control.

The printing time is best determined by making a small test strip. If, for atmospheric effect it is desired to darken the top and the corners of an otherwise evenly gray sky, about one-third of the basic exposure will usually be sufficient. With a little practice you will soon learn to guess the additional printing time fairly well. But beware of "blocked-up" sky areas adjacent to darker sky portions. A printing-in time of more than the basic exposure easily causes the printing-in light to spill into the darker portions. This would reveal the story of your control.

Areas within the sky are being "held-back" with the wire dodger to which a cotton wad in the desired size and shape is attached.

Case two. *Sky and clouds are satisfactory but the whole sky prints too light.* The shape of the horizon line will here determine the procedure for darkening the sky. If the horizon is a straight line as in a seascape, use the black cardboard, holding it about one inch above the easel without moving, dodging the foreground along the horizon line during the sky exposure.

With a more or less rugged skyline, as in a landscape, it is best to cut a mask following exactly the outline of the skyline. Here is how to make the mask. Place the negative in the enlarger, compose and focus on the easel. Now take the gray cardboard and place it in contact with the easel, it should cover the entire foreground area. You can easily make out the skyline on the gray board. Take the ebony pencil and trace the skyline on the board. This should be done as carefully as possible so as to avoid spilling of the sky exposure into the foreground. If completely silhouetted objects like trees cut into the sky, disregard them. Do not trace around the trees. This is advisable in order to print the sky "behind" the trees. With light colored objects, like buildings, carefully cut around these. Cut the mask with the scissors or a razor blade along the horizon line.

Now make test exposures for foreground and sky and proceed with printing the foreground. With the red, or better an orange filter in front of the lens, now place the foreground mask in contact with the printing paper, position it properly and, after removing the filter give the second exposure for the sky, *moving the mask very slightly up and down within about one-eighth of an inch.* This slight motion will prevent a sharp outline on the print. It is better, however, not to move into the sky, stay below the horizon line, otherwise a light area will be visible between sky and foreground. Such a light area is extremely difficult to remove. If, by moving slightly below the horizon, the skyline should come out somewhat darker, this can easily be reduced with Farmer's Reducer on the print.

This is all there is to be done, but one word of caution. This method will work satisfactorily if the printing-in time of the sky is not more than about an additional basic exposure, preferably less. If the sky is "blocked-up" and a considerably longer printing time is required, it will

Right: area above horizon is being held back, using strip of black cardboard. Ruler or pencil may be used instead.

2



3

Left: with cardboard held high, soft-edged area within sky is printed in.

Right: hold the cardboard low when printing-in a sharply defined area.

4



5

Left: a cotton dodger is used to hold back an area within the sky.

Right: when printing-in the sky on a straight horizon line, unsteadiness of hand prevents sharp line.

6





METHODS OF SKY CONTROL

Vermont Hills. Above is the straight print from the original negative. The sky is washed out and the dark foreground makes it inadvisable to print in the sky. At the right, however, a new sky has been correctly printed in.



show up on the horizon. In this case you will do better if you use the control as outlined in case three.

Case three. *The sky is blocked-up and prints white.* If, before taking the picture, you realize that the sky is too bright or lacks suitable clouds, it will be a good practice not to use a filter, which would not be of much use anyway, and let the sky go white. Then select a suitable sky from your sky negative file for printing-in over the unprintable sky.

A bald white sky is a rather common experience, especially with beginners, partly because the contrast was beyond the range of the film and often because no correcting filter was used. Remember, there has never been a white sky and there will never be one.

The white sky is rather easy to control. The selected sky negative is printed right into the white sky. The great advantage of this method is the freedom of choosing a more pictorial cloud formation.

To find the proper negative, sandwich the landscape negative with the selected cloud negative and examine both by transmitted light, shifting the negatives until the horizon is approximately at the same level in both. It might very well be that the horizon in your landscape negative is higher than the horizon in the cloud negative. Even in this case, consider only the clouds above the horizon, perhaps using only one-half or one-third of the negative.

After the cloud negative has been chosen, place the original scene negative in the enlarger, compose and focus. Now cut a cardboard mask as outlined for case two, but this time support the board for tracing at about one-third up between easel and lens. A piece of wood or a box serves well as a support. The printing-in of the clouds has to be done from the same height. In cutting the mask absolute precision is not necessary because the foreground negative will be replaced by the sky negative; the clouds, softly blended into the foreground. There is not the danger of spilling through a thin area of the foreground negative. In tracing the skyline on the board, disregard dark silhouetted objects like trees or people cutting into the sky, just cut the mask along the horizon. The clouds will be printed right over dark objects, those light in tone will have to be included in the mask.

Since the foreground negative will have to be removed from the enlarger for printing the sky negative, you will have to know where the horizon of the scene is. Before removing the foreground negative make two guide marks on the easel, left and right. A small piece of white adhesive tape attached to the flaps of the easel is very convenient. If the horizon is not a straight line mark the edge of the printing paper on the mask as you see it from the printing-in height. This mark will have to guide you in the left and right shifting of the mask while printing.

Proceed now with the printing of the foreground negative. Then remove this negative and place the sky negative in the carrier. Focus with the filter in place on the half printed paper, or protect the paper by covering it with an opaque light colored cardboard. If the design of your easel enables you to place the paper in exactly the same position, you may remove the paper and protect it in a black envelope, but mark *top* on the back of the print to avoid embarrassment.

Do not change the enlarger height for composing and focusing the clouds, except if correction has to be made for the difference in the focal lengths of the taking lenses of foreground and sky negative. Shift the easel so as to keep the horizon at about the level of the tape marks on the easel, preferably slightly below, and determine the correct exposure by making a test strip.

Uncover now the half-printed paper or place it back on the easel. Have your foreground mask ready at the height you used for tracing the horizon. Now expose for the sky, using the tape marks as a guide for the horizon and the vertical mark for the left and right shift. This

Right, horizon line is traced on gray cardboard in contact with easel for darkening original sky. Vertical mark indicates edge of printing area.



7



Left: foreground mark is placed in position for printing-in.

8

Right: sky negative is selected by examining both in front of viewing box.



9



Left: cloud and foreground negatives are adjusted horizon to horizon.

10

vertical mark should be guided along the edge of the paper. During the whole exposure move the mask slowly up and down, in fairly regular strokes. These "blending strokes" should cover an area of about one-half inch on an 8x10 print and about one inch on a 16x20 print. Keep the mask slightly below the horizon, blending well into the foreground, or a light area above the horizon will occur.

You may very well succeed the first time in achieving



Left: horizon is traced on mask for printing in new sky. Printing must be done from same height. Note vertical guide marks.

11



12

Above: adhesive tape is used to mark the horizon.



13

Left: these vertical marks are your only guide for the left and right shift of the marks while printing the sky.

Below: cutting the mask.



14

METHODS OF SKY CONTROL

a perfect blend. If the area along the horizon has been slightly overprinted, local reduction with Farmer's Reducer on the finished print will correct this easily.

Any additional balancing of the sky tones may be done as outlined in case one. But it will be difficult to hold back some portion of the sky while you are printing the sky negative. Two hands would be needed. An assistant could take over part of the work, you have to be a magician to move two dodgers in different directions with you own hands. It would be simpler to lighten certain portions of the sky by applying New Coccine to the negative before printing.

Below: when removing half-printed paper, mark "top" on back!

Easel is shifted up to new horizon line, using vertical tape marks as guides.

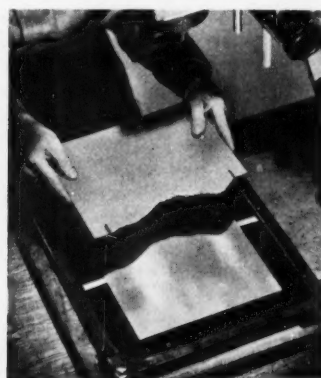
When printing in a new sky, keep mask slightly below horizon line.



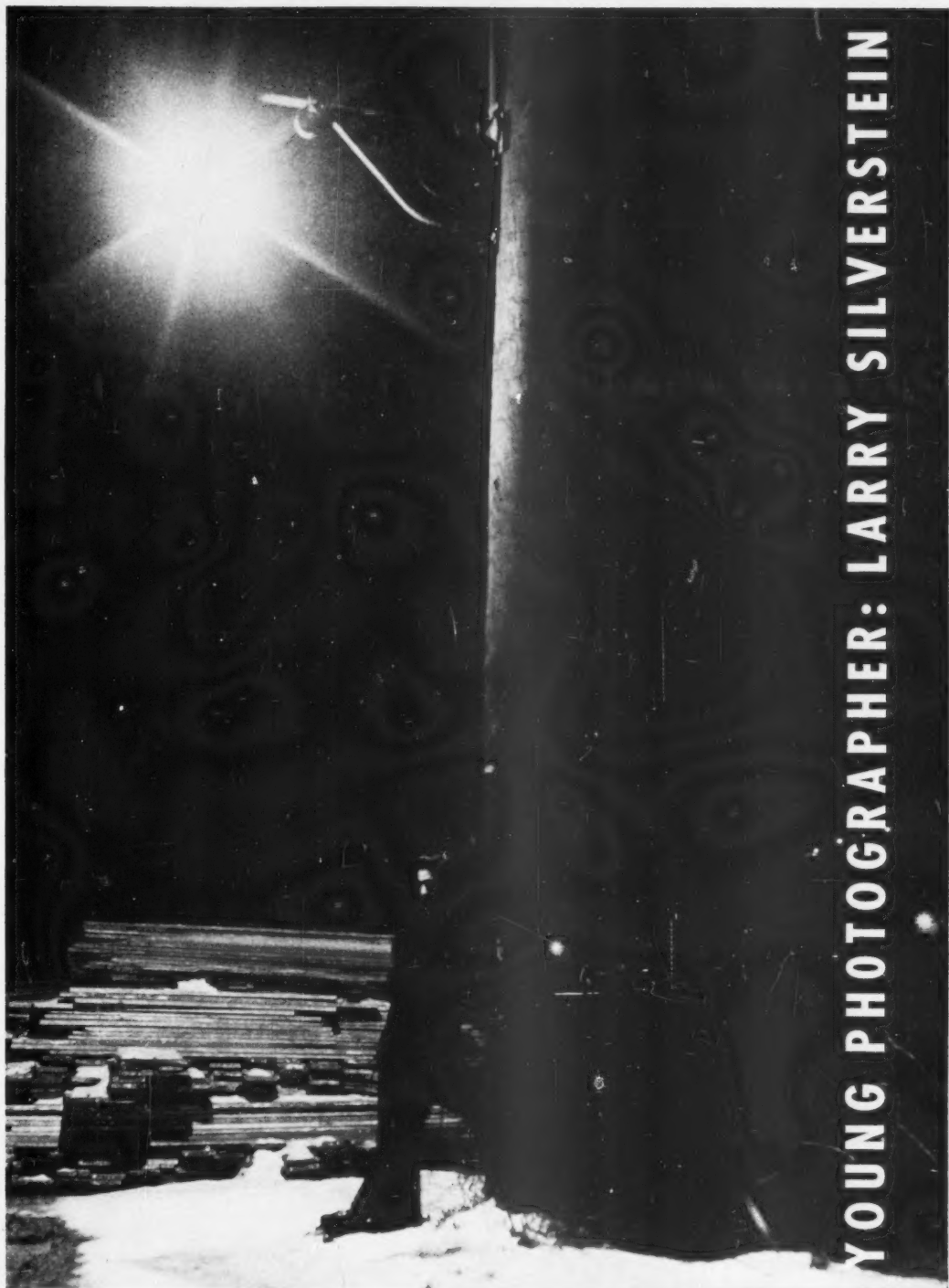
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16



17



YOUNG PHOTOGRAPHER: LARRY SILVERSTEIN

In this self-portrait the sole light came from the street lamp.



YOUNG PHOTOGRAPHER: LARRY SILVERSTEIN

THE OTHER DAY a young man not yet out of high school walked into the offices of AMERICAN PHOTOGRAPHY. Under his arm he carried a big black portfolio containing 20 or more giant size prints.

Without knowing it, seventeen-year-old Larry Silverstein that afternoon sparked a series that, starting with this issue, will be continued from time to time under the heading "Young Photographer."

Many young photographers today already having a firm, if first, grasp of photographic sensitivity and technics, we urgently feel that their accomplishments should be shown to you, their peers and judges.

Larry, a senior at New York City's School of Industrial Art, confesses a preference for pictorial rather than the commercial work which he is being taught (his high school is one of two that offer a course in commercial photography). Thus the photographs on these pages are his own, independent of school assignments.

Holder of 11 awards, this is not Larry's first publishing experience—one of his shots appeared in last June's issue of *Seventeen*.

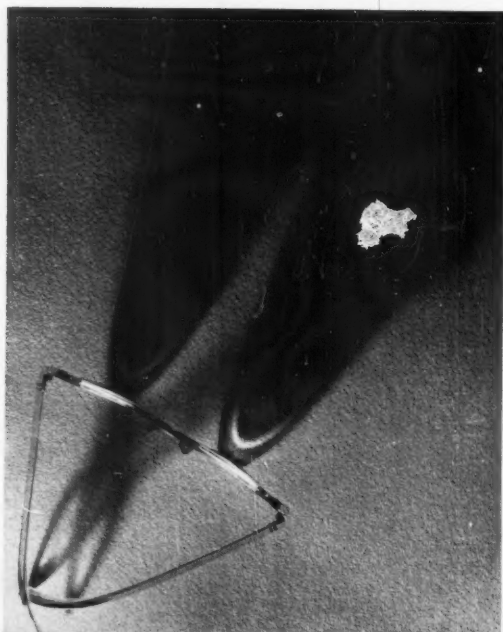


YOUNG PHOTOGRAPHER:

LARRY SILVERSTEIN



▲
In this scene at a polio camp the boys were posed, and the camera was at a low angle to emphasize their crutches.



◀ To get this shot sun glasses, which cast a dark shadow, were used, in addition to a red filter for further emphasis.

Top of the EI shows an attempt to catch a pure black and white effect. ▶



LET'S MAKE MOVIES

By Carlyle F. Trevelyan, APSA, ACL

BY THESE MEASURES

Mont Kaden Photo

Having, last month, discussed two of the technical failures possible in moving pictures, we temporarily bypass the other technical ones to take up one of the most important (yet easiest to improve), production failures. It is the failure of "first impressions," of *not* "inviting the audience to anticipate" a good picture.

The opening of a film has more to do with this audience anticipation than is realized by many movie makers. Hollywood, even in its poorest productions, invariably does a good job in this respect. Next time you go to the movies notice how this feeling of anticipation is created at the start of the picture. Clean-cut, technically fine and artistically satisfying, the Hollywood opening titles generally leave very little to be desired. This same quality is also evident in the better type of TV productions.

In viewing countless numbers of films it has been the experience of your author to find few amateur and even professional non-theatrical pictures that could not be criticized in the poor quality of their openings. Even when painstaking, thoughtful work had gone into the productions, further improvement could often have been made with just the right touch of audience anticipation. Many pictures were lacking in any opening at all, plunging right into the scenes, usually accompanied with either a verbal introduction or an excuse. Others, having an opening, but poorly done, were equally as bad. In all such cases the first audience impression was bound to be, "just another amateur film." Yet—as mentioned—this poor opening is one of the easiest production failures to avoid or to remove from any film now having this defect.

The first impression of the audience and the degree of their pleasurable anticipation is established in the first title, the opening of the film. Poor pictures will apparently be better if given the aid of a good opening, conversely, good pictures would have to overcome the handicap of a poor beginning.

Since every picture has to have a name, the picture must obviously open with a Main or Lead Title, though in some cases it could be the second title to appear. For example:

1st title—CANTERBURY FILMS
presents

2nd title—"OF SUCH STUFF—"
or

1st title—THE XYZ FILM CLUB
presents

2nd title—"NOW AND THEN"

If any but the name of the picture is used in the very beginning it is always an organization or group credit.

Regardless of whether it is in the first or second place in the opening of a picture a good main title has as desirable qualities:—

Being a subject (informative) type of title that definitely tells an audience what the picture is about. As, "A Trip To Yellowstone," or "Band Saw Operation." While such title types are not always desirable for the non-industrial or documentary production, they do tend to create more audience anticipation than the ambiguous ones do. Such titles as "Homing," "Sunset," ad nauseum, indicate a lack of thought, a failing far worse than a lack of imagination.

A main title may also be intriguing, glamorous or mysterious but any possible audience anticipation is rapidly destroyed

if the key or mood of the ensuing film does not warrant the use of such "come-on" in a title.

An education can be had by checking the movie advertising sections of a newspaper. With few exceptions it will be found that care and imagination have been used.

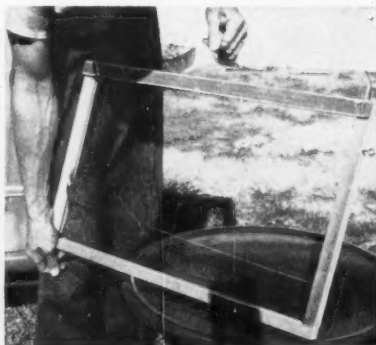
In summary:—Don't be afraid to "tip off" the audience with a main title. It's better than leaving them puzzled.

Make the key and meaning of the title fit the type of picture it is being used on. Failing to do this will result in audience frustration and rejection of the picture.

Next, Good first impression is also achieved by the kind of lettering used in the title. Simple letters or lettering, either plain or slightly "fancy" but decidedly not over-elaborated or "curlycued" is best. The number of words and their phraseology is also important. Compose and recompose the words, using a dictionary or book of synonyms if necessary, until easy reading, easy remembering and clarity are achieved. Make one word take the place of two if possible. Watch out for "catch" phrases in the title, it's too easy to get "corny" or "smart" when it comes to the audience impressions of the picture that follows.

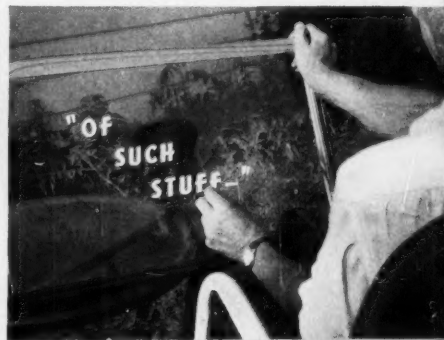
Title backgrounds require much thought, some imagination and a lot of care. The day of the monotonous plain tone and fancy borders has fortunately passed. The safest type of background material is a medium of fine textured cloth or paper, in keeping with the subject of the picture. Such items must be clean, free of folds and wrinkles and, in the case of the rougher textures, properly lighted so that the surface does not compete with the words.

When using glass be sure to clean it thoroughly so that it will remain invisible. Grease streaks will show up in the film.



Windshield glass supported in a simple frame is a useful accessory for making your own titles against natural backgrounds.

Titling letters can be attached to glass with tiny dabs of rubber cement and photographed against any desired or appropriate scene.



The most interesting backgrounds, having the *nth* degree of audience impression and anticipation are those having items, decorations or very unobtrusive action around or behind the letters. Such titles can also add mood and atmosphere as well as "tip-off" to the opening of the film, with a greater chance of pleasurable anticipation and good impression carrying well into the picture itself.

Subject material for such titles is legion, there being no reasonable limit to what can be used or how individually or picture-fitting it can be made. Repetitive devices often seen in the theatre: turning pages of a book or photo album, headlines superimposed over action or expression, abstract designs and patterns, at rest or in motion, are a few of the many, each capable of infinite variation. Methods of making such titles also vary, some can really get technically involved!

One of the easiest methods of making these "live" titles is with a simple sheet of glass. The possibilities and variations inherent in the use of a title glass are so many that it should be part of the basic equipment of every movie maker. The greatest value of the glass is in the fact that, properly used, the glass itself is invisible!

The glass itself should be of clear white (not greenish) plate, for the prevention of exposure and color errors. It should also be free of marks or scratches within the titling area. We found ours in an automobile junk yard at a cost much less than expected; automobiles usually have good quality plate glass in their windows. Measuring 15x23 inches (size optional) it has proven itself adaptable for nearly every titling need.

The glass is thoroughly cleaned before use, all spots and blemishes will show up if left on it. While not really necessary, the glass becomes more versatile if a framework (wooden) is made for it. Screw eyes on each side enable it to be hung or supported in front of the scene or subject. Being

quite heavy, the former car window does not need fastening in its framework grooves and it remains easily removable for any reason.

Letters of practically any kind are easily fastened to the glass with a couple of light dabs of rubber cement applied to the back of the letters, this cement being allowed to become tacky before setting the letters into position. It is also easily cleaned off when the title is completed.

For vertical titling even this sticking is not necessary, the weight of the letters will hold them in place. Any available props will hold the glass up, thus allowing space under it for setting the desired items. As in the illustrations, the titles for a film on weeds were enhanced by selecting desirable specimens and sticking them into the ground under the glass. This allowed for selection of proper tone and color values as well as for good composition and choice of specimens. Additional effects can be created. If, for example, the glass with its attached title is suspended relatively close to the camera lens, in front of a slightly distant scene wanted for both title background and actual subject, a novel result can be achieved. Focus on the title and photograph it. Then change the focus of the lens so that the distant scene comes in sharply and as this is done the title letters will disappear. Some care is required in avoiding bright highlighting of the letters and in

Shooting almost directly down produces the title effect at the bottom of the page.



exposure adjustments between the title and the scene but the small difficulty is worth the result.

Another method is to suspend the titled sheet of glass in front of the subject again, as close to the camera lens as possible. Then during the filming the glass can be revolved up, down or sideways away from the camera. While the edge of the glass may show it does not seem to spoil the effect, if not used too often in the one picture.

Other title glass effects will readily suggest themselves to the movie producer or cameraman. For example, one variation especially good for travel pictures is to tack the letters to one of the windows of your car with the rubber cement and crank the window down while shooting a scene.

About now a caution might be useful—don't make films that consist mainly of fancy or startling title effects. Titles exist for the picture—not the reverse.

Other types of main titles made on location can be very interesting. "Bristly Lady's Thumb" was laid directly on the ground in front of the plant bearing that name, the title then photographed and the camera panned up to the actual plant. The effect in color exceeded expectations. On another occasion, a well-weathered split rail fence section was used, laying the letters directly on the rail and shooting so that they were framed with parts of a rose bush. The soft greys and browns of the wood were in fine harmony with the green grass background and the white of the letters.

By good word composition, simple lettering, proper backgrounds or accessories and by avoiding verbosity and redundancy, we open our films with a good impression, pleasant audience anticipation and—by these measures—our films gain in good audience reaction.

(For a more complete discussion of other types of titles and their value to the moving picture refer to *AMERICAN PHOTOGRAPHY*, January, 1952.)



Other natural backgrounds can also be utilized to give variety and to express the mood or theme of the amateur movie.



The author lines up letters with a straight-edge for a title in a movie about wild flowers.

Kodak Gifts are Perfect Gifts

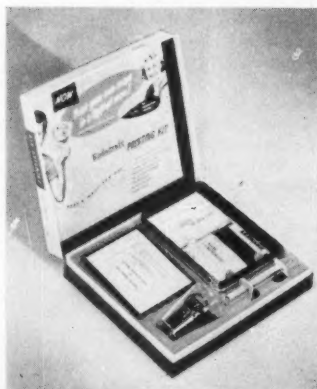
...and here is how to shop from your easy chair

Here, on these four pages, is something for every photographer on your Christmas list, including you. Select your gifts at leisure, then visit your Kodak dealer... and watch this Christmas take its place in everyone's album as the best ever.



◇ **KODACRAFT PHOTO-LAB OUTFITS.** A complete-in-one-package gift that will open a whole new world of fun for someone you know. Kodacraft Advanced Photo-Lab (illustrated) contains everything needed for developing film and making contact prints... a Kodacraft Roll Film Tank with aprons, a Kodacraft Metal Printer, trays, film clips, chemicals, paper, graduate, safelight, thermometer, and instruction manual. \$14.10. Kodacraft Photo-Lab Outfit with printing frame and mask set instead of metal printer and without safelight, \$8.75.

◇ **KODAK HOBBYIST ENLARGER.** Basic for a darkroom that will keep on giving for many Christmases to come. Has the most modern features for straight enlarging at a thrifty price. Circline fluorescent lamp with integrating sphere lamphouse gives cool, evenly distributed light. Positive, smooth controls; 1.4 to 7 times enlargement on baseboard. Supplied with Kodak Enlarging Ektanon Lens $f/6.3$, 89mm., and one negative carrier. Takes negatives to $2\frac{1}{4} \times 3\frac{1}{4}$. Price, \$44.00.



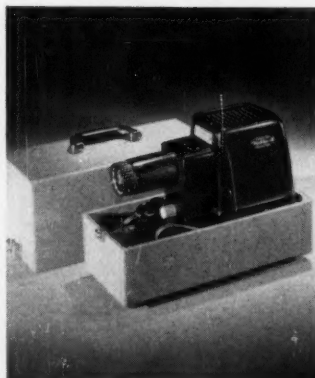
◇ **KODACRAFT PRINTING KIT.** With this outfit there's no need for a darkroom for a son or daughter to start printing his or her own snapshots. Has 25 sheets Kodak Velite Paper, printing frame and mask set, 3 Tenite Rocker Trays, a graduate, a Kodak Darkroom Thermometer, a glass stirring rod, chemicals, and an instruction booklet. \$4.95.

◇ **KODAK EKTALUX EQUIPMENT.** Professional type flash equipment with long-lasting B-C power for the advanced cameraman. Shaped for shooting, with an easy-to-grip handle, it's built for steady day-in, day-out service. Has every feature he will want... quick-loading, quick-ejection, two-way focus for midget lamps; will operate as many as six matching extension units, adaptable for all types of flash. Prices: Ektalux Flashholder, from \$29.75 to \$33.85; Ektalux Extension Unit, with 20-foot cord, \$12.40.



◇ **KODASLIDE TABLE VIEWER 4X.** If there is someone on your list who makes Kodachrome slides... or someone who will start this Christmas... here is the gift. Perfect for showing 4-times enlarged slides to a small group, day or night. Does not require darkened room. Projector and Kodak Day-View Screen combined in one unit. Price, \$49.50. Carrying case, \$15.50.

◇ **KODASLIDE PROJECTORS.** New Highlux III—300-watt; quiet, efficient blower cooling; special slide ventilation; Lumenized double condenser and $f/3.5$ projection lenses; carrying case. \$56.50. Thrifty Highlux II—200-watt; $f/3.5$ lens. Converts readily to 300-watt, blower-cooled unit. \$36.50. Budget-priced Kodaslide Merit Projector—150-watt—with $f/3.5$ lens, \$26.10.





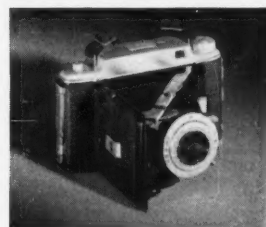
KODAK DUAFLEX FLASH OUTFIT. Has everything to start shooting Christmas festivities... Kodak Duaflex II Camera with Kodet Lens, Flashholder with 2-way Flashguard, photoflash lamps, batteries, film, and instructions. Price, \$22.50. In the DeLuxe Outfit, camera has focusing Kodar f/8 lens. Also includes sturdy Field Case. Price, \$33.45.



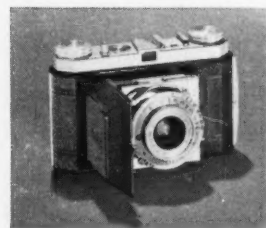
BROWNIE HAWKEYE FLASH OUTFIT. A thrifty gift for a beginner. Includes an easy-to-use Brownie Hawkeye Camera, Flash Model; Flashholder with Kodak 2-Way Flashguard; 8 photoflash lamps; batteries; 2 rolls of Kodak Verichrome Film; and instructions. Price, \$13.50.



KODAK PONY 828 CAMERA. A value-packed miniature at a moderate price. Takes black-and-white, Kodachrome, or Kodachrome Film. Has fast f/4.5 lens, and a 1/200 shutter, synchronized for flash. Focuses to 2 1/4 feet. Brilliant view finder. Price, \$31.15. Kodak Pony 135 Camera, \$35.75.



KODAK TOURIST II CAMERAS. Four Tourist cameras give you a wide choice of lenses and shutter speeds... but all give you the Tourist's big 2 1/4 x 3 3/4 pictures and rugged, folding Kodak construction. Both f/4.5 models feature the long-base Scopesight finder. Prices, \$26.25 to \$97.40.



KODAK RETINETTE CAMERA. Same styling as the Retina IIA but with a Schneider Reomar f/4.5 lens. Direct view finder. Shutter speeds from 1 second to 1/300 second. Coupled film advance, automatic stop, double exposure prevention. Non-jarring body shutter release. Takes 135 film. \$59.50.



KODAK RETINA IIA CAMERA. Smart, continental styling combined with an ultrafast f/2 lens and 9-speed Synchro-Compur Shutter, for someone who takes pride in his pictures and his equipment. Combined range-and-view finder, rapid film advance, automatic stop. \$164.10.

KODAK SIGNET 35 CAMERA. A precision miniature for one who wants the ultimate in fine color work—or black-and-white. Features the famed Kodak Ektar Lens f/3.5 in a precision setting that insures needle-sharp pictures. Coupled range finder combined with view finder for rapid focusing and framing. Accurate 1/300 shutter. Price, \$92.50.



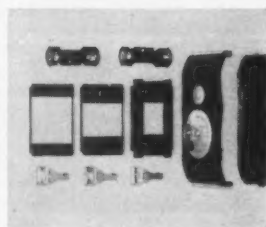
KODAK REFLEX CAMERA ADAPTER KIT. There are a lot of Kodak Reflex Cameras in use. Certainly someone on your Christmas list has one, and would like this adapter kit, which will permit him to enjoy 828 Kodachrome, Kodachrome, or black-and-white film. \$4.59.



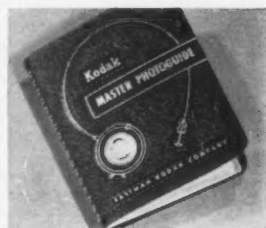
KODAK FIELD CASES. A fine camera deserves a fine case to protect it from scuffs, from damaging blows. Each Kodak Field Case is designed for the camera it is to carry. Made of top grain cowhide, double stitched, reinforced, and perfectly finished. Prices, \$7.00 to \$11.25.



KODAK TOURIST ADAPTER KIT. For someone who owns a Tourist II f/4.5, or Tourist I f/4.5 or f/6.3 Camera, a more appreciated gift would be hard to find. It converts his camera to the use of 828 films including Kodachrome for color transparencies, plus 3 other negative sizes... for only \$13.25.



KODAK MASTER PHOTOGUIDE. Every camera owner wants this wallet-size guide to better pictures. Includes fast-action computers for outdoor-indoor pictures... contrast-viewing filters... data on flash, close-ups, filters... and much other information that's wanted every day. \$1.75.



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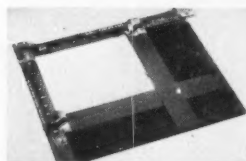
Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
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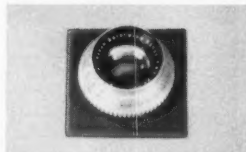
Kodak Gifts are Perfect Gifts



KODAK FLUORITE ENLARGER. A gift that will thrill any photographer. Cold light; rotating negative carrier and tilting platform for distortion control; big, light-tight paper storage space in base. With accessories, doubles as view, copying, slide-making camera. Price, without lens, \$99.50.



KODAK MASKING EASEL. 11 x 14. Provides adjustable margins from $\frac{1}{4}$ to $\frac{3}{4}$ inches. Specially designed back-guide for easy, accurate insertion of paper. Masking arms designed for rapid, sure adjustment. Stand arm for convenient paper insertion. \$9.60.



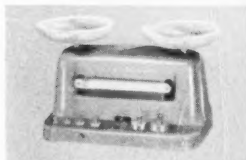
KODAK ENLARGING LENSES. For someone who is satisfied with only the best in his color work or black-and-white, it will be a Kodak Enlarging Ektar Lens. Both Kodak Enlarging Ektar Lenses and Kodak Enlarging Ektanon Lenses are available in 2-, 3-, and 4-inch focal lengths. \$14.00 to \$49.90.



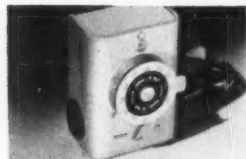
KODAK 2-WAY SAFELAMP. Brand new in design and appropriate for any darkroom enthusiast. For bench, wall, or overhead mounting. Rotate it for light direction. Insert filters in one or two sides. Comes complete with bulb and one filter. \$4.50.



KODAK ADJUSTABLE SAFELIGHT LAMP. Professional in appearance, and puts ample safe light wherever you want it most. Has double-swiveled shank and bracket. Easily attached to wall, shelf, or bench. Comes with one $5\frac{1}{2}$ " diameter safelight filter. \$7.40.



KODAK CHEMICAL SCALES. With its Tenite housing and corrosion-resistant Tenite pans, here is a gift item that is both practical and smart for a darkroom worker. Obtainable with weights for either avoirdupois or metric systems. Capacity, 4 oz. 66 gr. or 130 grams. \$9.90.



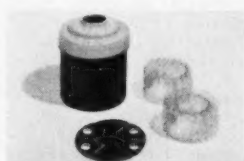
KODAK ELECTRIC TIME CONTROL. For someone who makes many prints. Permits control of printing time automatically from 1 to 57 seconds. Printer or enlarger plugs into control. Turns off automatically after a preset interval. Remains on when desired for focusing. \$13.50.



KODAK TIMER. For precision timing of darkroom work up to 60 minutes. Minute and second hands; both can be quickly re-set to zero. Start-stop switch permits stopping without re-setting. Swivel support permits adjustment to any easy-to-see angle. Price, \$7.20.



KODAK UTILITY FOOTSWITCH. Permits turning the current to any darkroom equipment on or off with a touch of the foot. Pedal incorporates a safe, low-intensity neon light so that it can be easily found in the dark without fumbling. \$10.00.



KODACRAFT ROLL-FILM TANK. Comes with aprons that eliminate threading, permit easy insertion of film, wet or dry. Comes with three aprons for 620-120, 616-116, and 127 films. \$2.53. Kodacraft Miniature Roll-Film Tank has two aprons for 828 and 20- or 36-exposure 35mm. film. \$2.53.



KODAK AUTOMATIC TRAY SIPHON. Converts an ordinary tray into an efficient print washer. Fresh water flows in at top, used water is siphoned from bottom. Designed to provide adequate circulation. Molded of gray Tenite, with no moving parts to wear out. \$4.50.



KODAK PROJECTION PRINT SCALE. A paper-saver that will be welcomed by any owner of an enlarger. Just make one exposure through the graduated scale, then read the correct printing time from the developed print. Saves time, prevents mistakes. \$1.15.



KODAK COLOR DENSITOMETER. If he is a serious darkroom worker, this is the gift for him. He'll make better black-and-white prints, without failure, and if he makes color prints, he can measure the density range of his transparencies and check his color-separation negatives easily. \$52.00.



KODAK PHOTO BLOTTER ROLL. For drying prints without curling. Prints are placed between a fine white photo blotter and a linen-backed blotter and rolled with a corrugated separator that permits full air circulation and rapid drying. Takes 60 average contact prints. \$2.88.

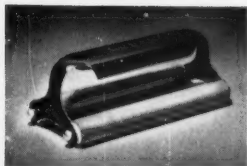


KODAK DARKROOM APRON. Here is an apron that's specifically designed for darkroom use. Black plastic material keeps splashed chemicals away from clothes. Full cut for utmost protection. Has big pocket. Drip cuff at bottom catches any drops. Medium size, \$2.25; large, \$3.00.



KODAK THERMOMETERS. Accurate control of processing temperatures is one secret of successful negatives and prints. In most processes, it is critical. That is why a good, reliable darkroom thermometer is always a welcome gift to any photographer. Prices, \$.42 and up.

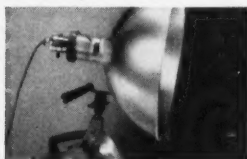
...and here is how to shop from your easy chair



KODAK DOUBLE PRINT ROLLER. An inexpensive extra gift that will get lots of use. Used in ferrotyping prints, the double rollers remove the maximum amount of water. Durable metal frame forms the handle and supports the two 6-inch rubber rollers. Price, \$2.55.



KODAK FLEXICLAMP. Low-cost insurance for sharp, clear pictures unmarred by camera movement. Rugged C-clamp base attaches to fence rail, chair back or car fender. Head screws into any camera tripod socket. Double-swivel action permits adjusting camera to any angle. \$4.25.



KODAK VARI-BEAM CLAMPLIGHT. Adds immeasurably to indoor picture-taking pleasure. Padded clamp attaches to any square or tubular object. Dial adjustment on back permits full light control, from spot to floodlight. Clamp-light, \$10.50. Standlight, \$16.00.



KODAK AUTO RELEASE. Just the thing to top off a photographer's stockingful of surprises. Can be used on any camera that can be equipped with a cable release; automatically trips the shutter ten seconds after it is set. Permits the photographer to get in his own pictures. \$3.86.



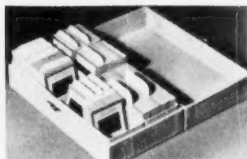
KODAK STANDARD FLASHHOLDER. A dependable flash unit for any internally synchronized camera. New design of case is shaped for easy hand holding. Incorporates new U-beam bracket with inlaid, marproof rubber grip, self-shortening extension input, heavy-duty ejector. \$8.25.



KODAK B-C FLASHPACK. Converts Kodak Standard Flashholder (or any other unit taking 2 standard C cells) to a modern, high-energy battery-condenser outfit. Uses long-lived 22½-volt battery. Inserts into present flashholder in place of batteries. Price, without battery, \$2.95.



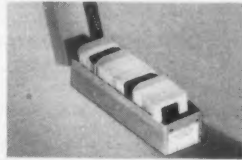
KODAK RIVIERA PROTECTO ALBUM. A gift for the whole family, to keep a record of their trips, of the children's lives. Handsomely bound and protected. An upright, library-type loose-leaf volume. 12 Kodapak folders and 12 leaves. In blue, brown, or red. \$8.50.



KODASLIDE FLEXO FILE. A new and inexpensive file for color slides. Ruggedly made of fiberboard, handsomely covered in gray with brass catch. Holds 360 slides in Kodak Ready-Mounts, 124 2x2 glass slides, or 160 Kodak Stereo Ready-Mounts. Conveniently compartmented. \$1.25.



KODASLIDE COMPARTMENT FILE. For anyone who makes frequent showings of his slides. It not only gives the slides the protection of metal, but groups them in twelve swing-out compartments for easy use. Indexed. Holds 240 Kodak Ready-Mounts or 96 2x2 glass slides. Price, \$3.94.



KODASLIDE FILE BOX. Give one or give a dozen. They'll be equally appreciated. The convenient way to store color slides in building up a library. One file holds an average showing, making for easy cataloging... 140 Kodak Ready-Mounts or 55 2x2 glass slides. Price, \$1.57.



KODAK COMBINATION FILTER CASE. Belongs in every kit. Of fine, durable leather, lined with felt. Holds a Kodak Adapter Ring, filter, and Kodak Lens Hood in one compartment, three filters in the other. For Series V Filters, \$4.25; Series VI, \$4.95.



KODAK POLA-SCREEN FILTER. A gift that will be enjoyed by any photographer, particularly in color work. Cuts down surface reflections; can be set to increase contrast of clouds and sky without affecting rest of picture. Series IV size, \$6.75; Series V, \$7.80; Series VI, \$8.80. Viewer, \$6.75.



KODAK PORTRA LENSES. Every photographer enjoys making close-up pictures of people, of flowers, of table-top set-ups...and it's so easy, and economical, with these lenses. Slip on over camera lens. Price each, 1+, 2+, or 3+, Series V, \$2.91; Series VI, \$3.46.



"THIS IS PHOTOGRAPHY." A new and revised edition of one of the most famous books on photography. Handsomely illustrated. Covers every phase of photography, from "seeing" the picture and composing it, to the mounting of the final print. Price, \$2.75.



KODAK COLOR HANDBOOK. For the man who takes his color seriously and wants to know all there is to know about it. This book gives the complete story with detailed information on all Kodak Color Films and how to use them for best results. Price, \$4.00.

EASTMAN KODAK COMPANY Rochester 4, N. Y.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
TRADE MARK



How a Good Paper Grows

PHOTO TECHNICIANS like to chart "response curves" for photographic papers. But here's a curve you've never seen before.

It's the "popularity curve" for *Kodak Medalist Paper*, based on the first six months or so of *Medalist's* sales.

It shows that when a paper really has something, the word soon gets around.

First, the alert "what's new?" buyers get a trial supply. Then there's a lull, for testing and print-making. And then they begin to show their prints—and tell their friends—and the rush is on.

Kodak Medalist Paper was born for success. This great paper is no accident. It began when Kodak asked serious photographic workers, amateur and professional, to describe the *ideal* combination of qualities they would like in a photographic paper.

Their opinions were tabulated, charted, analyzed . . .

And then Kodak's research men and skilled emulsion-makers translated the dream into reality.

These are the traits you find in this ideal paper, *Kodak Medalist*: excellent printing speed (in between top-speed *Kodabromide* and moderate-speed *Kodak Opal Paper*) . . . a full range of contrast grades, all matched in speed . . . flexibility and contrast control in each grade, to permit precise matching of negative and paper for top quality in every print . . . rich natural warm-black tones . . . excellent response to toning . . . choice of several popular surfaces, to meet interpretive needs . . . plus ease of manipulation, tough emulsion, rugged stock, and typical Kodak dependability.

That's *Kodak Medalist*—a paper you need to know. See your Kodak dealer today.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

*E, white, fine grained, lustre; G, cream white, fine grained, lustre; J, white, smooth, high lustre; F, white, smooth, glossy; Y, cream white, silk lustre.

Kodak
TRADE-MARK

We now have to do something with all those negatives we were so busy making last summer. Here the real fun begins. There are so many things we can do with them that we don't know where to begin, or what to do first.

My advice is to square your conscience first. Nobody can go around shooting many photographs without obligating himself to send prints to someone. It is regrettable that so many such obligations are lightly undertaken and never fulfilled. Some cynic has remarked that a dull conscience is as good as a clear one because neither bothers you. I hope you are not in that class. If you are, the worst damage is to your own moral fiber and that's your lookout, but remember that you are also making the trail harder for all camera toters who come after you.

Such prints need not be very pretentious to satisfy most expectations. A size of 3½x5 is as much as most people expect, and they would not know what to do with larger ones if they got them. This cuts two from 5x7 paper and they slip into a regular business envelope so it is a minimum of effort to mail them. Get going, clear your conscience, and smooth the way for subsequent photographers.

If you are enticed into using the whole 5x7 sheet for some special print, have the grace to put it upon a substantial mount. You have the stock and the skill for doing this, which the recipient probably will not have. An unmounted print of this size soon curls and becomes scuffed and torn. If it is good enough for this size, it is worth the extra effort of making a good delivery.

A certain number of people always look their negatives over for commercial possibilities, which they generally have in mind when making some of their shots. If they are anything better than mediocre performers, they can sell enough prints to pay for their hobby, and this is an economic necessity for some people. I have followed many hobbies and photography is the only one I have encountered that can be anything but a constant liability.

I once knew a boy whom the photographic bug bit very venomously when he was in high school. His family was desperately poor but he acquired a Brownie camera and every week for 25 cents he bought an eight-exposure roll of film. Seven out of the eight shots were made for commercial purposes but one on each roll was for free, for himself alone, to cultivate his hobby. He photographed neighbors' houses, children and pets and sold contact prints for 10 cents a throw. When he got through high school he was a photographer and had quite a good outfit. By the time the other kids were out of college or established in jobs, he had worked his hobby into a lecture business, had a name widely known, and made more money than most of the others ever did. And he lived the life of Riley for he was doing just what he had always wanted to

POP SEZ...

Franklin I. Jordan, FPSA, FRPS



do most. While this particular lad went from rags to riches, I could tell you of many others who started farther up and ended lower down and still had a wonderful time for themselves with all expenses paid.

If prints are made for sale, 8x10 glossies are standard, and you can't beat that much. For economy and ease of shipment some people make 5x7's, but they always carry an inferiority complex. Others go to the opposite extreme and submit larger prints, thinking they are more impressive. But they are all examined by hand by editors and 8x10 is about as big as you can see well in hand. Larger prints have to be set up at a little distance to be really appreciated and unmounted 11x14's slump and fall down, and are a constant irritation to the editor because they will not go into his regular files.

Exhibition prints are pretty well standardized in the 14x17 or 16x20 sizes. They are judged and shown at some distance from the viewer, under which conditions they display their wares better than smaller prints can ever do.

This leaves the prints for your own use. You may want some big ones for framing and hanging on the walls of your home or office. But wall space is limited, and probably not more than two or three in a thousand will justify being displayed in this manner, either for sentimental reasons or because they are of sufficient beauty or general interest.

The great remainder can be made any size you please and stored in envelopes or shoe boxes, but they soon get scuffed or lost and after you have accumulated a few hundred you never have a full set or can find the one you want. For holding these prints no modern invention that has come to my attention can beat the old-fashioned album that has been the standby for generations. Get a separate one for each of your children or other close members of your family, for your pets, or for anyone or anything else that you are photographing regularly. If you have a summer home you will want one album for that and its activities, and one for your favorite sport. Of course any trips that you take will demand individual housing and make wonderful souvenirs as the years roll on.

Albums come in such a variety of shapes and sizes and number of pages that one

can be found to suit any purpose. Your own children are in a class by themselves in this game. When you start on the first addition to your family you know that you have begun something to which you are going to add steadily for many years. And you don't have any idea how many prints all this is going to run to. The best bet to lick this gamble is a looseleaf binder. Not the ring type which limits the number of pages and is a nuisance anyhow. Get a post binder to which you can add a practically unlimited number of pages, and get a sturdy, well-made one because it is going to have a lot of handling for a great many years.

Almost all album prints will be enlargements. The great majority of amateur negatives are 2¼ or smaller, not big enough to be fully appreciated in contact sizes. Making enlarged prints permits masking out a lot of superfluous detail which greatly improves their appearance and you can also make them in various sizes according to their importance and so that they will group better on a page.

For mounting prints in an album, paste is out. It will cockle the prints and often discolor them in time. Rubber cement is good as long as it lasts but it will let go in about five years, and you are working for a longer period than that. Glue is all right if properly applied in a row of dots along the edges of the print and allowed to dry overnight under pressure. With dry mounting, except for a loose-leaf album, a press cannot be used. You can use an electric iron, but will run into difficulties dry-mounting prints on both sides of a leaf.

Perhaps the best all around bet is the so-called art corners. These hold the prints well and are quick and easy to apply, and a print can be easily removed and replaced if it gets injured or something spilled on it, and such things do happen. But this facility also loses you one of the great advantages of an album because you can so readily take a print and give it away. One great advantage of an album is that it can be made to always contain a complete record. Tell anyone who particularly covets one of your prints that you will make him a duplicate of it, but that nothing comes out of the album. Making this rule inviolable is the only way you can get the fullest benefit of this system.



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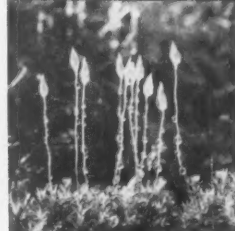
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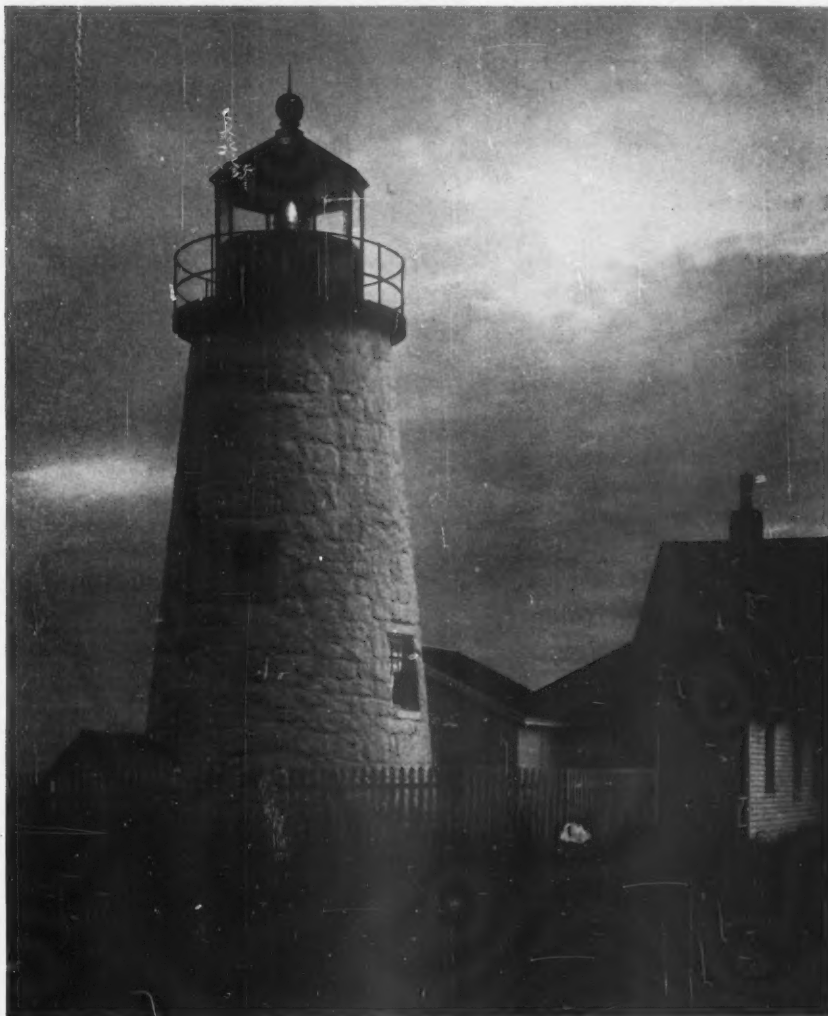
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MONTHLY PRINT COMPETITION

THE TOWSON CAMERA CLUB

Nocturnal Vigil
Robert V. George



HELPFUL FEATURE of camera club life is the continuing encouragement to members to see pictures others overlook, and to seek variety of subject matter. Towson (Maryland) CC members George, Shuler, Cromwell, Gunther and Taylor, the AMERICAN PHOTOGRAPHY Medalist, have produced a variety of pictures, many of which the average person never would have noticed.

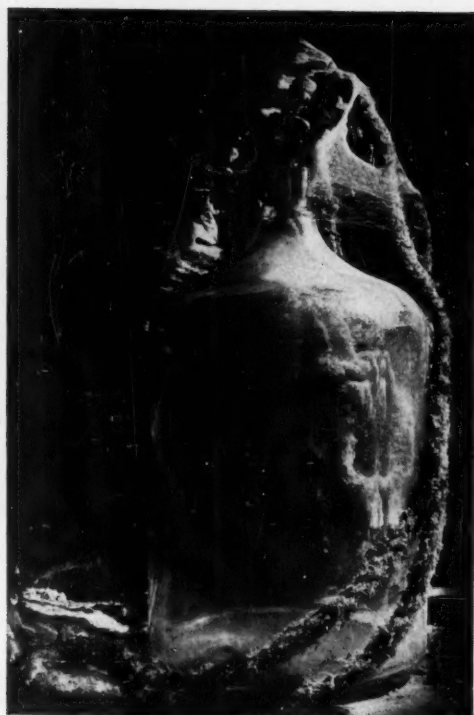
THE TOWSON
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FOR MEMBERS ONLY

by Victor H. Scales, Hon. PSA

FOR MEMBERS ONLY is dedicated to the news, views and activities of photographic organizations, with special emphasis upon camera clubs and their operational problems.

Photographic organizations are requested to direct their bulletins regularly to: **FOR MEMBERS ONLY**, American Photography, 553-5 Avenue of the Americas, N. Y. 11, N. Y.

CAMERA CLUBS CAN ENJOY MERRY CHRISTMAS TOO!

As Christmas approaches the camera clubs, harried officers and program chairmen customarily wonder what to do. They have good reason to ponder, for this holiday, so closely associated with home and church, seems somehow unrelated to camera club work.

Always it is a temptation to forget the occasion and to let the members make the most of the holiday in their own various ways. That's the easy way out. However, camera clubs should be doing *something* about Christmas. Let's consider the possibilities.

What To Do

Camera club Christmas functions may be held well in advance of Christmas Day. That leaves the members free for the 25th and adjoining days, with plenty of time to convince relatives that they can't think of a thing they want for Christmas except a new camera, tripod, strobe lights and a battery of lenses.

The club might adopt an old Dutch custom. The smart Dutch people have two Christmas celebrations in December. On 5 December comes "Santa Claus," or the "Children's Christmas," for the exchange of gifts. St. Nicholas and Black Peter visit the homes and children who have been reasonably good for 364 days are gratified with toys. Then comes the adult Christmas on Christmas Day, with the exchanging of visits and toasts.

Xmas Studio Night

Early in December the camera club can have its own Christmas celebration in the form of a "Christmas Tree Studio Night." Christmas Trees are among the most- and the worst-photographed subjects in all the world. It is about time some basic rules were established by the Society for the Prevention of Photographic Cruelty to Christmas Trees.

In any event, the alert program chairman has, during November, extracted a dollar or so, from the pockets of each member. On "Christmas Tree Studio Night," the club members bring their cameras and tripods. They find a Christmas tree, properly hung by an experienced interior decorator. They find a tutor capable of instructing them about proper camera location, exposure, illumination, and other essential details. Perhaps somebody has thoughtfully provided a couple of child models. Perhaps one of the rotund members forcibly has been injected into a Santa Claus suit. And there's the complete Christmas set-up, with no alibis for poor pictures this time! What the members learn there will be of benefit in their homes on Christmas Day.

Xmas Field Trip

Early in December is a good time also for a night field trip. The average community looks its best for Christmas. The streets and buildings are hung with lights, and more brightly illuminated than at any other time. There is no dearth of subject matter. Fast film and tripods are essential, of course, and the trip is suitable for photography either in color or monochrome.

The whole month of December is a propitious time for camera club members to make a photography study of the visible meaning of Christmas in the home town. This is, of course, a variation of the "Home Town Project." Not too many photographers are recording American folk habits, and Christmas certainly is a happy time to get started. Don't overlook the multiple street-corner Santa Claus. Or children raptly posing before windows filled with toys. Or the bustling, gift-laden crowds of shoppers.

Many uses can be found for these pictures. They are mementoes of a happy Christmas. They can be bound in an album for presentation to the local library, museum, or historical society. And this project too can stimulate a monthly print contest.

Print Contests

In fact, those studio Christmas tree pictures and those outdoor field trip shots can produce a highly interesting print contest in January or February. Even March or April. Exhibiting them will recall enjoyable occasions. The members will learn from each other how good shots may be made.

Then there's that happy type of Christmas celebration which involves sharing. The camera club can put on a color slide show at a local institution, hospital or home. Or make portraits at homes for the aged, or the orphaned. The prints can be presented on Christmas Day.

There's a War!

Also, whatever club members may call that fracas in Korea, there's really a war going on. There may be parents in town who'd like a picture or two to send to the boy in uniform. Good work was done by camera clubs in the field during World War II. Veterans of that undertaking can direct the new project. And wouldn't those boys overseas love to see some pictures of Christmas in the home town! Indeed, there are many ways the camera club can use its collective talents to make Christmas happy for others—and discover that it is thereby making Christmas happier for its members.

Finally, there's always the possibility of holding a friendly, informal Christmas party for club members. Get them together as people rather than as photographers. Let good cheer be the main subject. Create a memorable good time for all.

MORE CC PREXIES!

FOR MEMBERS ONLY believes that those hard-working, long-suffering amateur photographers who become presidents of camera clubs deserve mention they seldom

receive. Consequently, current occupants of the camera club presidential chairs are being published as rapidly as discovered. Here are some:

New England Council of CC, Raymond J. LeBlanc, Hartford, Conn.

Metropolitan (NY) CC Council, Harry Souran.

Northwest Council of CC, Floyd Daniel, Seattle, Wash.

Toledo (Ohio) CC, Edward Clayton.

Connecticut Valley (Hartford, Conn.) CC, Raymond J. LeBlanc.

Jackson Park (Chicago, Ill.) CC, Bernard Christopher.

Miniature CC of Philadelphia (Pa.), L. Robert Kiss.

Telephone CC of Manhattan (NY), John V. Rogers.

Seattle (Wash.) Photographic Society, Dr. Paul Mossman.

"SMALL STUFF" CONTEST IS HOT STUFF ON COAST!

Many a camera club has been *thinking* about holding regular small-print contests. Chief idea is to encourage beginners. Unfortunately, numerous beginners still await inspiration, for the idea seldom gets beyond the thinking stage.

However, the California CC, of 45 Polk St., San Francisco 2, Calif., is finding that its "Small Stuff Competition" really is hot stuff. The members like it.

Highly Popular

According to Club Secretary James W. Ross, the contest was started two years ago as a side-line feature of the regular monthly black-and-white competition. It is still going strong. The entries each month are nearly as numerous as those of the Amateur and Advanced Contests combined!

California CC finds the "Small Stuff" activity makes an excellent and inexpensive drill field for those who wish to progress from rank amateurs to salon exhibitors. New members try the "Small Stuff" contest to feel their way. Older and more experienced members enter prints "to see what the judge thinks." Favorable comments from the judge are reflected in full-size prints of successful "Small Stuff" pictures appearing in the regular contests. However, the club makes competition a one-way operation. While "Small Stuff" pictures can grow into large competitive prints, the "Big Stuff" prints may not be reduced for "Small Stuff" contests!

Simple Rules

"Small Stuff" contest rules are few, short, and simple. Prints no larger than seven inches, longest dimension. Mounts no larger than 8x10. Entries limited to four (4)

prints per member. Approximations of prints winning places in regular contests ineligible. Awards given in the form of ribbons for first and second places and honorable mentions. One point for each print entered. Five points for first place. Four points for second place. Two points for honorable mention. One honorable mention selection for each ten prints after deducting first and second places.

CAMERA CLUBS CAN MAKE PHOTOGRAPHY FUN

Are camera clubs too serious? Do the members find in photography the genuine fun it offers? Is competition becoming too intense? Cannot camera club life be a little more delightful?

There's a camera club in Stamford, Conn., whose six (6) members can answer "yes" to all those dismal questions. It is probable that reasons could be found for calling them scapists, but they're in their club, and in photography, for fun and enjoyment. They take things easy, work hard, are highly productive. Their professions and occupations are totally dissimilar, yet the six (6) members of this easy-going coterie are socially and photographically compatible.

Seeing Things Brightly

The Society was born one evening when the six (6) amateurs, as fellow members of the Stamford Camera Club, looked through the bottoms of some tall, cool glasses and decided it would be nice to get together occasionally, jointly work out some picture ideas, and frankly evaluate each other's photographs. So they gathered in the home of one of the six (6), phrased a few essential rules of organization, and began taking each other's pictures apart with brutal directness interrupted only by libations. Theory was that the pictures might be terrible, but the drinks could still be excellent.

That first affair was such a beautiful eveping that a schedule of regular once-a-month get-togethers was framed. Somewhere along after the third or fourth meeting, and the 18th to 24th libation, somebody got the idea that the six (6) ought to compete as a team in salons and exhibits. That idea led to more talk and more planning, and also to reasonably serious consideration of the fortunes and misfortunes of salon competition.

Hot Competition

Upshot was that the group joined the New England Council of Camera Clubs in 1949. It competed in the Council's 1949-50 contests, and won the Council trophy for the year. The six (6) members were quite amazed. Two (2) insisted the victory was

a trick of fate. Four (4) declared it was superior talent. So, to settle the argument, the group entered the Council's 1950-51 contest. And won the trophy again. That called for six (6) toasts to salon success, and subsequent agreement, this time without argument, that the club *must* be good!

Since membership in the Council necessitated a name for the organization, the six (6) decided that the name should reflect the members' favorite locations. So they christened it the Armchair Photographic Society. Subsequently, the group became affiliated with PSA, possibly as the smallest and happiest unit of that organization.

Small By Choice

The Society is small by choice. It is limited to six (6) members, not because they wish to be exclusive, but because that number is just about all the operating schedule can accommodate. Obviously, six (6) photographers is virtually the limit for the patience of the six (6) wives. Also, the six (6) live within reasonably short and direct crow-flights of each other, although in different communities.

The Society has no dues, constitution, or by-laws. All members are vice-presidents. One member serves as a "sort of secretary." Since all members are officers, they have the privilege and responsibility of prodding each other. The prodding usually is directed toward salon competition. If a member makes a picture the others think is tops, he

(Continued on page 78)

New Year's Resolution

FOR

CAMERA CLUB SECRETARIES

On or before January 2, 1953, I will start mailing our camera club bulletin every month regularly.

American PHOTOGRAPHY

553-5 Avenue of the Americas
New York 11, N. Y.

NOTES AND NEWS

Amateur Darkroom Outfits

For starting a potential camera fan on an avocational darkroom career, or to please an amateur who likes to process his own films but lacks equipment, here is an ideal solution to fill your Christmas bill (or stocking!) *Kodacraft Printing Kit* (No. 611) is aimed at the picture taker who would like to print his shots but yet not bother about developing film. Containing three trays, a thermometer, graduate, chemicals, stirring rod, printing frame and mask set, a supply of Kodak Velite paper and instructions, this kit will be priced at \$4.95, an inexpensive but thoroughly efficient package for the beginner.

For those who want to develop, too, Kodak presents the *Kodacraft Photo-Lab Outfit* (No. 612) which includes a Kodacraft rollfilm tank with three aprons, film clips and other useful accessories in addition to the material contained in the printing kit above. This package will sell for \$8.75.

The *Kodacraft Advanced Photo-Lab* (No. 613) is designed for the advanced amateur interested in home processing. This contains a safelight, Kodacraft Metal Printer and other adjuncts for amateur developing and printing. Price, \$14.10.

All three outfits will be available from Kodak dealers.

Pocket Prism Binoculars

For another angle on gifts for the photographer, Moller *Prism Binoculars* are a handy and certainly different idea. The nature photographer, photographic sailing enthusiast, sports photographer or the picture hunter in general will find these a useful addition to his gadget bag.

Tourix 6x24 and *Tourox 8x24* which comprise the Moller line have innovations including a "Roof-edge" prism, a high precision single prism that eliminates the necessity for twin prisms found in many binoculars. By this device it is impossible for prisms to get out of line. A patented adjustable forehead rest is another feature of the Moller binoculars. Weighing 13 ounces, the binoculars are pocket size and

are geared for efficiency and convenience.

Marox 8x32 and *Marex 11x32*, binoculars with larger objective lenses, have the same advantages as *Tourix* and *Tourox*, and are particularly adaptable as a night glass. All binoculars are sealed at both ends and are moisture proof; they have center focusing as well as single eye focusing for both lenses. Imported from Germany, the binoculars will be distributed from the J. D. Moller Corp.'s New York office.

Bolsey Sponsors New 35mm

A one-setting camera, *Bolsey Model A* is a low cost 35mm camera with simplified operation for the amateur as well as features attractive to the seasoned 35mm camera fan. The beginner merely lines up three red lines and shoots his picture, in black-and-white work. For color, two red lines and a green line are aligned. Other ways of setting are possible, however, and the advanced camera enthusiast can set his shutter speeds by markings of "slow" and "fast"; diaphragm openings by "dull" and "bright," etc. Conventional scales are indicated on the shutter face and lens mount as well.

Measuring 3x4 3/16x2 5/8 inches, the camera is lightweight (under 12 ounces), and carries a fast f4.5 fully coated and color corrected lens. It is internally flash synchronized for all flashbulbs and has a body release and automatic interlock system that prevents both double exposures and double winding. The camera's clear viewfinder permits the subject to appear in its normal size and distance from the camera. Price, \$39.75. Write the Bolsey Corp. of America, 118-120 East 25th St., New York 10, N. Y. for details. Please mention AMERICAN PHOTOGRAPHY.

Mat Switches for Darkrooms

A new line of *Switchmats*, hermetically sealed between vinyl, rubber or neoprene, against moisture and weather have been announced by the Recora Corp. In the form of sheets or mats, these extended

area electrical switches are available in any size or shape from 2x2 to 36x144 inches. They are actuated by pre-determined pressures from a few ounces to several tons.

Among other uses *Switchmats* may be used in the photographic darkroom to actuate on-off light operation by foot action. The controls provide for instantaneous as well as delayed action. For additional information write the Recora Co., 7419 South Western Ave., Chicago 36, Ill. Please mention AMERICAN PHOTOGRAPHY.

Lightweight Portable Speedlight

Midget T100 is the name of a new lightweight portable speedlight, an efficient unit designed for application where small weight and size are required. Housed in a form-fitting case, the unit features a built-in charger and condenser reforming circuit and operates on either a-c current or its self-contained battery. Of durable construction, the unit weighs 4 pounds, 12 oz. without battery, 6 1/2 pounds with battery, and measures 8x3x7 1/2 inches overall.

Complete information is available, with mention of AMERICAN PHOTOGRAPHY, from the American Speedlight Corp., 480 Lexington Ave., New York 17, N. Y.

Keeps You in the Dark

Bar-Ray Lightproof Shades, specially designed to keep a darkroom lighttight, ensures complete protection of X-ray films and sensitive photographic equipment, without interfering with room ventilation. The shades have a dust-proof metal housing for roller and cloth, patented spring design for smooth operation, deep metal side guides to prevent penetration of stray light, braces which keep the shade from blowing, and friction shoes which assure level movement of the operating bar. The fade- and crack-proof shade cloth has no stitches, is fire-proof as well as odorless. Please mention AMERICAN PHOTOGRAPHY when writing the Bar-Ray Products, Inc., 209-25th St., Brooklyn 32, N. Y. for additional information.



Kodak's lab kit for advanced amateurs, \$14.10.



Switchmat facilitates on-off light operation in enlarging.



Moller binoculars have "Roof-edge" prism.



Midget T100 features light weight, small size.



Bar-Ray shade keeps darkroom light-tight.

NOTES AND NEWS

Strobe Portable Has Dry Battery

A portable operated dry battery unit, *SR Strobflash II*, provides for approximately 2000 flashes from one set of batteries under normal conditions. By use of the drycell unit, the care required for wet-cell operation is obviated and furthermore, danger of damage to both skin and clothes by spilled acid is eliminated, too. The battery unit uses two 225-volt dry batteries in series. The guide number with fast pan film developed seven minutes in DK60A is 220; for color, the guide number is 35-45. The capacitors are directly charged from the dry battery making it possible to fire the unit every three or four seconds.

One lamp may be easily mounted on most cameras without special brackets, and one, two or three lamps may be used from one power pack by plugging in 20-foot extension cords. Built in to a scratch proof case and lamp housing, the unit with one lamp, less mounting bracket and batteries, retails for \$99.50. The two batteries which are required retail at \$7.50 each. A bracket for mounting lamp on gun is priced at \$1.25. These prices, being special introductory prices, are subject to change, the company announces. For further information, write Strobe Research, 4351 N. 35th St., Milwaukee 16, Wis. Please mention AMERICAN PHOTOGRAPHY when writing.

Safety Vent Stops Splash

The *GS safety air vent pouring spout* is a safety mechanism which stops splash and spilling when draining carboys, and assures an even flow of acid without spurts or splashes. Made of acid-resistant rubber and plastic tubing, the pouring spout has a long life and capacity of five gallons per minute. An injury prevention idea, the spout is priced at \$4.95. Complete information may be had from the General Scientific Equipment Co., 27th and Huntington Sts., Philadelphia 32, Penn. Please mention AMERICAN PHOTOGRAPHY when writing.

Kodak Standard Flashholder

Eastman Kodak announces a *Standard Flashholder* for amateur flash photography, which features a new type of bracket de-

signed to permit removal of the flashholder for off-the-camera work. With an improved lamp socket and ejection system, the unit does not require a special shorting plug when extension units are used. Good electrical contacts, regardless of variations in the length of batteries used, is provided by an improved battery positioning system. *Standard Flashholder* accepts midget SM and Number 5 type flash lamps, and it can be powered with two "C" cells or a Kodak BC Flashpak. It is wired in series and has an exposure table on the reflector. Supplied with a non-kinking flexible cord with an ASA bayonet connector protected by a molded cap, *Standard Flashholder* will be priced at \$8.25. This includes a Kodak 2-Way Flashguard. Available from Kodak dealers.

Permanently Labeled Bottles

Called the *Applicolor Darkit*, this set of permanently labeled storage bottles contains six quart-size amber bottles with black plastic tops. A panel on the side of each bottle identifies the solution contained by each bottle. Four bottles read "Film Developer," "Paper Developer," "Acetic Acid Shortstop," "Fixer." Two other bottles have been left blank to be filled in as the individual user desires. Of white porcelain and permanently fused on to the bottles, the labels are easily read as well as erased as desired when written upon. The porcelain, scratch-proof, cannot be rubbed off. The *Applicolor Darkit* will retail at \$2.95. For further details, write Applicolor, Inc., 1501 S. Laflin St., Chicago, Ill. Please mention AMERICAN PHOTOGRAPHY when requesting information.

Flash for Dental Photography

Of interest to photographic dentists, *Dentograph* is a clinical flash unit specifically designed for use with 35mm cameras in dental photography. It consists of an electronic flash unit at right angles to the light axis of the lens, a camera support, perforated mirror which is at a 45° angle to the camera and electronic light and a focusing element which consists of two converging pencil beams of light. For taking intra-oral pictures, *Dento-*

graph is held where the two points of light converge on the subject and the picture is taken. Weighing less than three pounds, *Dentograph* lists for \$250.00. Additional information may be obtained by writing the Med-Pix Co., 20 East 53rd St., New York 22, N. Y. Please mention AMERICAN PHOTOGRAPHY when writing.

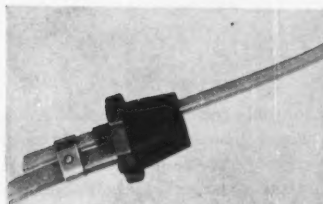
Accessory Clip for All Cameras

Complementing the Jen B-C Pocket Flash, Jen Products, Inc., has just announced the *Jen Accessory Clip Model AC*. By use of this clip, the Jen Flash may be used on all cameras. The *Clip* mounts on a Jen bracket to accept Jen Flash with a shoe. In this way the same flash may be adapted to different cameras such as those which require a shoe, or those that require a bracket.

For off-the-camera flash it is not necessary to unscrew the flashgun—it is merely slid off the clip for use. Of precision die-cast aluminum, the *clip* has springs made of heat-treated beryllium copper, and provides four screw holes to permit it to be directly installed on a camera, using either wood or machine screws. *Model AC Accessory Clip* is priced at \$2.50. Complete information is available from Jen Products Sales Co., 419 West 42nd St., New York 36, N. Y., upon mention of AMERICAN PHOTOGRAPHY.

Snappy Slide Binders

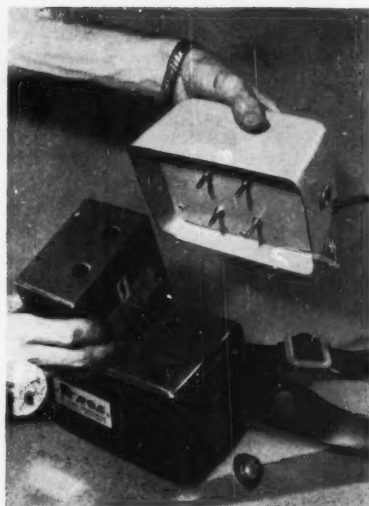
Snapp-It Binders have come down in price on the 2x2 size and the 828 size. Of very lightweight aluminum, these convenient slide binders now retail at \$1.85 for a box of 20 instead of \$2.15. For 100 binders the price is now \$8.25, more than a dollar saving on the old price. Precision made, the binders protect slides for a long time. They are dust-proof and break-proof, and are excellent insurance for keeping fingerprints off slides. Each binder has in-the-dark identification and a place for a self-adhesive title label (labels are included at no extra charge). For details, write the Golde Mfg. Co., 4888 N. Clarke St., Chicago 40, Ill. Please mention AMERICAN PHOTOGRAPHY when writing.



GS safety air vent pouring spout.



Standard Flashholder, by Kodak.



SR Strobeflash II is of simple construction and provides easy access to the batteries inside.



Jen Accessory Clip for all cameras.



Dentograph finds use in clinical photography.

Three-Inch Telephoto from Japan

An f4 telephoto lens for 16mm cameras with "C" mounts has been introduced by Spiratone. Imported from Japan the three-inch *Polytel* has a chrome polished focusing mount, clickstops and built-in shade and filter holder. The lens retails at \$29.95. Spiratone, Inc., 49 West 27th St., New York 1, N. Y. will furnish further information upon mention of AMERICAN PHOTOGRAPHY.

777 Panthermic in New Sizes

Harvey Photochemicals, Inc., of Newton, N. J., announces the availability of their 777 Panthermic Finegrain Developer (in dry form) in 3½ gallon, 25 gallon and 48 gallon sizes, in addition to the one and five gallon sizes that have been heretofore on the market.

In liquid form the developer is now obtainable in one gallon form as well as

16 and 32 ounce form. Liquid replenisher, formerly available in eight and 16 ounce size may now be obtained in the gallon size, also.

Air Filter

Designed for laboratory use, the *Ultra-Aire Space Filter* catches air-borne toxic particles that are a threat to health in research processes. The filter was originally developed to remove radioactive contaminants from the air, but has now been made available for industrial, institutional and laboratory use. For complete details, write the Mine Safety Appliances Co., Pittsburgh, Penn. Please mention AMERICAN PHOTOGRAPHY when writing.

Extension Tubes from Germany

A complete line of extension tubes for Leica; Kine Exakta; Exa; Praktiflex;

Practica; Contax II, III, IIa; Contax S, Primarflex and Masterreflex are now being imported to the United States. Prices for the metal tube sets begin at \$8.95. Information and prices may be obtained from the Photographic Importing & Distributing Corp., 20 Broad St., New York, N. Y. Please mention AMERICAN PHOTOGRAPHY when writing.

Remote Control Release

A remote control release for use with almost any camera has been introduced on the market. Utilizing a King Sol Model K Solenoid in conjunction with a 20 foot cord, any shutter can be released from a considerable distance through the current from a 4½ volt battery. The solenoid, cord and switch retail at \$7.95. The battery, 70 cents. For further information, please mention AMERICAN PHOTOGRAPHY and write Spiratone, Inc., 49 West 27th St., New York 1, N. Y.

LIGHTING FOR STILL LIVES

*Text and photographs
by John Nichols*

The so-called "museum" lighting does not produce spectacular or highly modeled pictures; but details such as the crack in this figurine show up very clearly, and shadow detail is well retained.

IN OCTOBER we took an orthodox glance at portrait lighting, considered from the viewpoint which we have learned was of value in creating any realistic photograph; the use of observed natural effects as a starting point. We found that in dealing with such frequently used subject matter as the face we had to consider traditions of seeing that type of subject matter. These traditions called for a light and a shaded side, and for a direction and type of light such as would be given by a window which the subject more or less faced.

Fortunately or not, the picturing of merchandise has no such traditional basis. Before photography, such pictures were hardly "lit" at all, in the sense that light direction or shape of shadow was considered important. Early photographs of merchandise used more or less uncontrolled skylight as a source. This very broad-source light, coming from above the camera, resulted in what we call today "museum lighting" (Figure 1). It is still used in making records of art objects because with it the photographer can record details even in the most recessed areas of his subject.

1



As late as 1925, the only type of photography of merchandise being practiced was cheap commercial work resulting in a photograph which was little more than a bare record. Paradoxically, the thing that hindered the development of the finer type of work which we call merchandise illustration (or less exactly "still-life") was a tool that has great potentialities to help the photographer: the photo-retoucher's airbrush. At the time, the consensus of opinion in the advertising and printing trades was that *no* unretouched photograph could yield a good reproduction. How strong this feeling was may be judged by the fact that in 1921 Steichen, then at the height of his artistic powers and reputation, was obliged to make a personal appeal to Condé Nast himself to prevent his photographs for Condé Nast publications from being over-retouched. It is no wonder that the unrecognized commercial photographer, faced with the inevitability of his print's being retouched, and of the retoucher's getting the lion's share of the money, tended to become careless about background, preparation of the subject and lighting. (Figure 2.)

Here is an example of bad background, lack of preparation of subject, poor lighting. The left half of this cup has been airbrushed to show how such a photograph can be worked up to give a smooth effect, at the expense of realism.

2

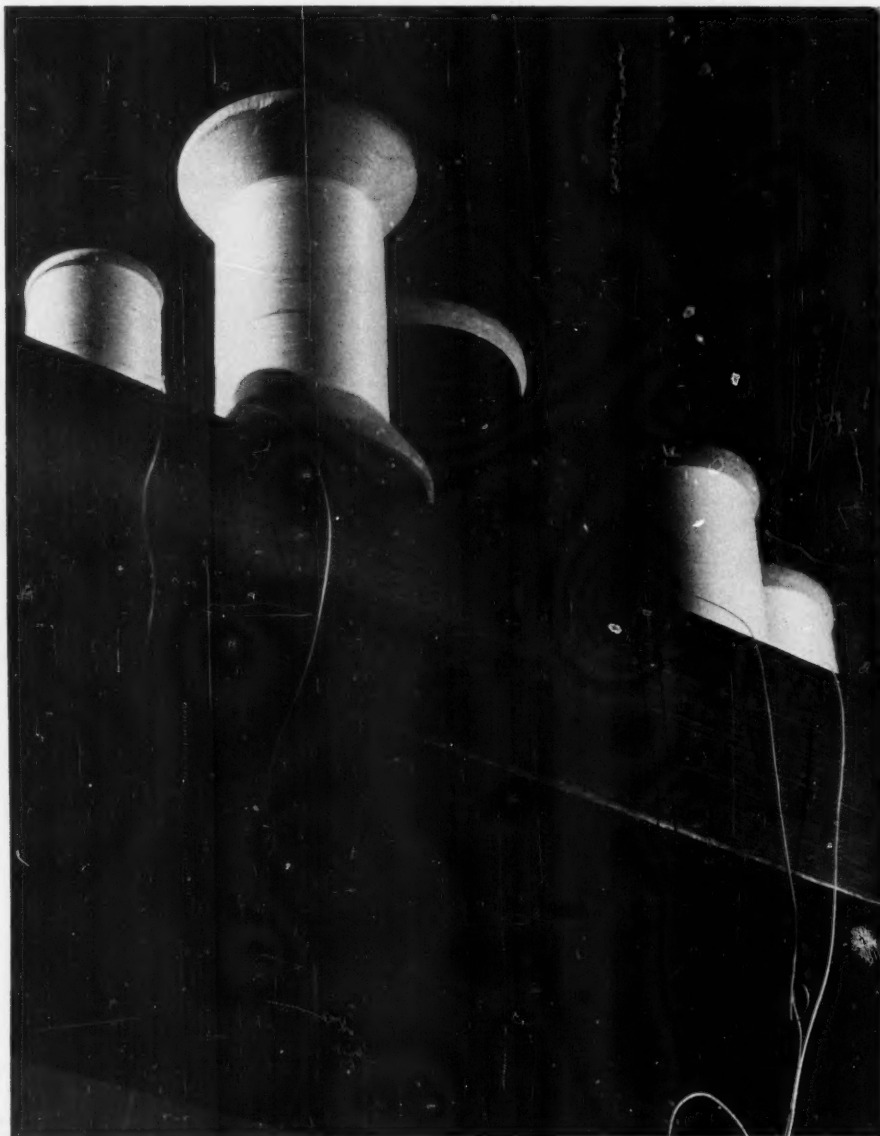


The man who did the most to break this vicious circle, and can be described as the founder of merchandise illustration, is Anton Bruehl. An electrical engineer before falling in love with photography, he brought a scientist's standards of perfection and experimental method to what had been a slipshod trade. Together with his talented brother, Martin, he turned out a flood of brilliantly conceived pictures, whose technical perfection and reproducibility were such that there was not the slightest excuse for print-retouching (Figure 3). The impact of his work on the public of around 1930 can hardly be imagined in blase 1952.

Though the Bruehls were lavish with electrical equipment, the

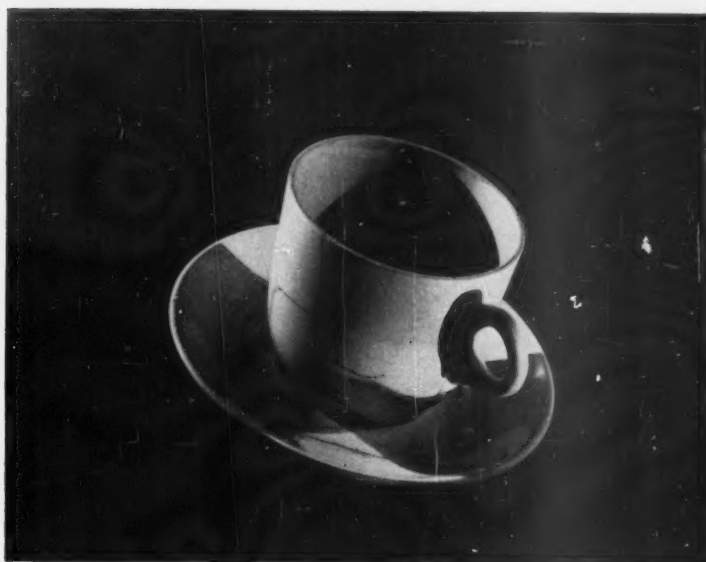
Anton Bruehl

3



essence of the Bruehl method was no new gadget or trick, but the carefully controlled and tasteful use of point-source light for establishing contours and edges, and the use of a full range of tones in the finished print. This sounds simple, but in practice it requires skill and patience to avoid smudgy double-shadow effects and distortions of apparent shape (Figure 4). When skillfully done the results are characterized by crispness, separation of planes and third-dimensional realism (Figure 5).

As in fashion photography, there is a vogue for "shadowless" light in merchandise illustration which makes it hard for the photographer to get the third-dimensional quality obtainable with direc-



4 The simple-sounding Bruehl method of point-source light to establish edges is hard to practice. Unskillfully done, it results in distortions of shape, double shadows.

An imitation of the Bruehl method of 1930 as applied to our standard subject. Note the characteristic blacks, string diagonals and third dimensional effect.

5



◀ Advertising photo for Town Series Suits (Weber & Heilbronner), 1929, by Anton Bruehl. This famous picture won the Harvard Award for contributions to advertising progress, and a medal from the Art Director's Club. It has several Bruehl touches: sharpness, long scale of tones, unusual viewpoint and strong lines.

LIGHTING FOR STILL LIVES



7



The bold, contrasty Bruehl-type shot such as that on the right, reproduces well under even unfavorable conditions, compared to a softer shot, left.

tional lighting. Irving Penn is the influential figure in the trend. His widely published still-life pictures reveal the most exquisite taste and great originality, and have been widely imitated (Figure 6). When the imitator is inexperienced in controlling broad-source light, results may be insipid and confusing. These delicate effects, so successful in Ektachrome, are especially unsuited to poor conditions of black-and-white reproduction which a Bruehl-type picture would overcome (Figure 7).

We noticed in Figure 6 that the cup is not strongly rendered in flat light. But objects contrasting in tone with the background (the poker chip) or having their own pattern of local tone (the playing-card and butterfly) show up however flat the lighting. This suggests a method of classifying *any* subject matter as to whether it is more suitable for directional or flat light.

Four factors enter into the decision:

1) Whether the subject is pure form, like an egg; pure local tone, like a playing-card; or having both form and variations of tone, like a face or a cigarette package. Figure 8a shows that the all-form subject is the only one with which pure directional light can be used; the

This imitation of a famous picture by Irving Penn shows his style of soft lighting, based on his admiration of old skylight photographs. The result has a deceptively soft appearance, but note that the cup is quite well-rounded.

6



LIGHTING FOR STILL LIVES



8a



8b



8c

These objects represent a range between pure form and pure local tone. The lightings show a), pure directional light; the opposite extreme, c), pure flat front light, and b), a combination of the two. Note that form requires directional light and tone requires fill-in light. The exact proportion that is best for any one light depends on the nature of that object and cannot be reduced to a formula.



9

A subject with weak contours needs a strong lighting to bring them out. Here a spotlight at a 70 degree angle to the camera axis makes the figurine look more deeply carved than it is.

local-tone subject is best in a flat light (Figure 8c); the form-and-tone subjects require a combination depending on the proportionate importance of form and tone (Figure 8b).

2) Whether the subject's contour is strong or weak (Figure 9).

3) Whether it has inherent contrast with its background (the egg of Figure 8c does not).

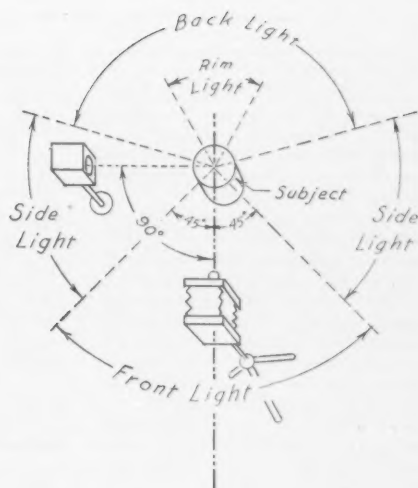
4) Whether clarity or subtlety is to be aimed at in the final result.

Once we have decided what amount of directional light is desirable, we have to chart our own course. There are no neat diagrams we can memorize, as we do in making portraits; for each class of objects, each object even, may be quite different in basic shape; and such differences may call for a different light direction.

In discussing light direction, it is customary to refer to its angle relative to the camera-subject axis (Figure 10). The basic position of the modelling light in merchandise illustration is the 70° position, compared with a 45° position in portraiture; the vertical angle is usually 30°-45°. Light, by convention, usually comes from the left (Figure 11). Fill-in is ordinarily stronger than in portraiture; the brightness ratio between the light and shaded sides of the object may average 2:1.

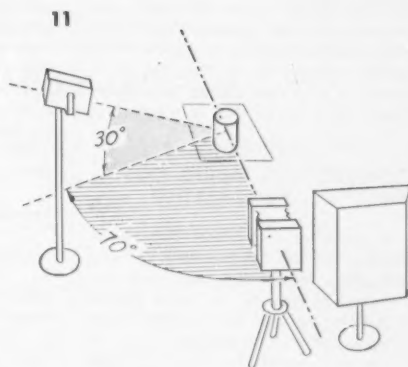
Perhaps the best working method, in the absence of experience, is to set up the lighting scheme of Figure 11 and vary it as the special characteristics of the object suggest.

In presenting this simple analysis of merchandise illustration, it has been assumed that texture was not the important factor, and that the objects were neither metal nor glass. These subjects do not fit precisely into our neat pigeonholes and require further study.



10

Figure 10 illustrates the terms used in discussing light direction, while 11 shows the nearest thing to basic or universal lighting in a merchandise illustration. Here all the modeling light is further to the side than is normal in portraiture.



11

is permitted no peace until that print is headed for some salon.

The Society studies the salons, the judges and trends in photography. The officers prod the members into essaying the more difficult salons. And the members prod the officers into succeeding in sufficient salons to merit PSA exhibitor stars.

There is much palaver about pictures, although meetings sometimes are devoted to other subjects and to convivial activities. And no little poaching on each other's preserves, with the result that while picture content is a popular subject, geography is virtually taboo. For instance, taking a picture in the backyard of one of the members is part of the game. Getting in advance to a place a member inadvertently has admitted planning to visit for photographic purposes is regarded as something other than cricket. Improving upon another member's picture ideas is fair.

The Chair Sitters

Occupants of the Armchairs are:

Joseph Chiamonte, George A. Flett, Richard B. Hunt, Edwin W. Lewis, Henry C. Miner, Jr., and Henry W. Barker. All are active in Stamford CC. Hunt is a vice-president of the Metropolitan Camera Club Council in New York. Barker, who is the "sort of secretary," is a professional photographer and teacher, newspaper camera editor, news photographer, and herd-rider for 11 camera clubs in Fairfield County. Lewis is an inveterate inventor of photographic gadgets. Every member gets around the hailiwick frequently, serving as camera club judges and speakers.

Despite that the Society's name suggests lethargy, the six (6) are thoroughly alert amateurs, not only making pictures, but being widely helpful in the local world of amateur photography. In fact, they are so active as to be deserving of armchairs at least once a month. And they have fun!

COMPETITION MAKES CC'S ALERT . . . PROGRESSIVE

It can be said of camera clubs, as of humans, that they find themselves by losing themselves. That is, the camera clubs must come out of its shell and get in contact with other clubs if it desires to grow, make progress, and serve its members well.

Too many camera clubs become infected with dry rot for failure to keep in circulation. They attend so much to their own knitting that they forget to notice that life, and especially camera club life, is not comprised of knitting alone. Before long the club members are bored with each other, bored with each other's work, and unaware

of what is going on in the camera club world about them, including excitement and progress.

Get Into Competition

One of the best ways to get a club into circulation is to get it into competition with other clubs. Competition isn't everything, either, but it does keep a club on its toes and it is a powerful antidote for dry rot.

One club which has been highly successful with such a program is the New York Color Slide Club. Feature of its continuing work is encouraging members to participate in color exhibits throughout the world. Not just American exhibits, but foreign exhibits too.

Committee at Work

The club has found that just telling the members to compete won't do the job. It has a committee at work locating forthcoming exhibits, evaluating them, reporting them to the club. Future exhibits and closing dates are listed in the club's monthly bulletin. Listed also are the records of members in past exhibits. That way, everybody knows what's ahead, and how everybody has fared in the past.

The committee functions also as a screening group. It recommends to members only those exhibits in which competitors are fairly treated. Even that isn't all. The club awards points for successful participation in the exhibits. Those members scoring the most points during the club season receive trophies from the club.

There is good camera club therapy here. Every club has members who fear their club doesn't appreciate their work. If their pictures go into competition in the outside world, they quickly ascertain the calibre of their talents. When the judges of a half-dozen widely-scattered exhibits give their slides the old heave-ho, they know beyond the shadow of a doubt that something is wrong with their cameras. And that it is time to take steps!

Learning the Ropes

Another thing that happens is that members of the club know what's going on in the photographic world. They get to know the work of the talented. They're interested in discovering how it is done. They know who's judging and where. They talk with competitors and compare notes. Resultingly, their knowledge, alertness, and photographic ability grow.

When they go out to make pictures they aren't thinking only in terms of club competition, or counting on the law of averages to pull them through. They're thinking in

terms of Milan and Mexico, Chicago and Los Angeles and Pittsburgh and other places where the larger, tougher color exhibits are held. Instinctively, they set their sights high and *really make pictures*.

The plan works with monochrome, too. Inter-club competitions of New York's Metropolitan Camera Club Council have preserved the lives of many clubs which, lacking the incentive of the Council's monthly contests, long since would have folded.

Further Possibilities

Next important step in applying competition therapy to the ailing club is to get members out to witness judgments and showings. Competition is only part of the treatment! By attending these events the members become more interested in competition, in judging, in pictures—and, particularly, in knowing and making *better pictures*. This way they get a chance to see what is going on, and how things are done, and develop photographic appreciation.

How does a club get started? Well, the first step might be to turn over to the last page of AMERICAN PHOTOGRAPHY. In that vicinity, there will be a list, with complete details, of coming competitions. The club committee can develop its program from that.

Then there's the PSA, which has inter-club and inter-sectional competitions in a number of photographic fields. PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa., can put the club in touch with the right PSA official.

If the club has at least six members, it can get under way by entering the Monthly Camera Club Contest of AMERICAN PHOTOGRAPHY. Six prints, with titles and names of the six different makers, and something about the club, would be a start. The club could win the AMERICAN PHOTOGRAPHY plaque for its walls, and a medal for one of its members. If the pictures are good!

CAMERA CLUB CHATTER

• One of the most active industrial salons in the country is that developed by Telephone CCs of the Bell System. The 18th Bell System Salon is just about now getting itself together for the final judging. Pictures are submitted by Telephone CCs throughout the states.

• Memorial Union CC, of Oregon State College, offers a loan exhibit comprising 30 top prints from four salons. The exhibit may be obtained by writing Photography Committee Chairman, Oregon State College, Memorial Union Bldg., Corvallis, Ore.

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SALON CALENDAR

Salon and Exhibit	Address	Closing Date	Entry
Second Salon of Nature Photography <i>Scenery Division</i> New York State Museum Albany, N. Y. (Feb. 1-28, 1953)	W. J. Schoonmaker New York State Museum Albany 1, N. Y.	Jan. 10, 1953	4 prints write for details
Twentieth Wilmington International Exhibition of Photography Wilmington Society of Fine Arts' Art Center Wilmington, Del. (Feb. 1-23, 1953)	Edward A. Heister, Jr. P. O. Box 401 Wilmington, Del.	Jan. 11, 1953	4 prints or 4 color slides \$1 fee
Annual International Exhibition of Photography Gants Hill Municipal Library H'ord, Essex England (Mar. 2-14, 1953)	R. D. Lambert 6 Michigan Ave. Manor Park London, E.12	Jan. 28, 1953	4 prints 8 slides write for details
Fourth International Salon of Prints and Colour Slides City Art Gallery Worcester, England (Mar. 7-28, 1953)	Mr. C. J. Morrall 57, The Tything Worcester England	Feb. 11, 1953	4 prints and/or 4 color slides \$1 fee *
Color Division Competition PSA	Mr. W. H. Savary R.F.D. 2, Box 221 Plainfield, N. J.	Feb. 20, 1953	4 prints by any process write for details *
1953 Solihull Easter Salon of Pictorial Photography Malvern Hall Solihull, England (Apr. 11-18, 1953)	C. D. Pain 71, Beak's Hill Rd. Kings Norton Birmingham 30 England	Mar. 5, 1953	3 classes: monochrome color prints color slides 4 entries per class \$1 fee Write for details *
Second Salon of Nature Photography <i>Wild Animals Division</i> New York State Museum Albany, N. Y. (Apr. 1-30, 1953)	Mr. W. J. Schoonmaker New York State Museum Albany 1, N. Y.	Mar. 10, 1953	4 prints write for details
Tenth Syracuse Salon of Photography Syracuse Museum of Fine Arts Syracuse, N. Y. (May 6, 1953)	Allen Ruch, Salon Director 1421 Butternut St. Syracuse, N. Y.	Apr. 20, 1953	\$1 fee write for details *
Second Salon of Nature Photography <i>Trees Division</i> New York State Museum Albany 1, N. Y. (June 1-30, 1953)	Mr. W. J. Schoonmaker New York State Museum Albany 1, N. Y.	May 10, 1953	4 prints write for details
Color Division Competition PSA	Mr. W. H. Savary R.F.D. 2, Box 221 Plainfield, N. J.	May 20, 1953	4 prints by any process write for details *

* Photographic Society of America rules are observed.
Please submit salon calendar notices at least ten weeks in advance of publication to:
The Editor, AMERICAN PHOTOGRAPHY, 553-5 Avenue of Americas, New York 11, N. Y.

Please send a copy of your salon catalog and rules for entry to Frank J. Heller, FRPS, APSA, Editor AMERICAN ANNUAL Who's Who, 1720 Cherokee Place, Bartlesville, Okla., in order for your exhibition to be included in our annual listing.



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